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MOSAIC PAVEMENTS IN PALESTINE¹

SUPPLEMENT

334. 'ATTĪL. XI. K. m.

On a threshing-floor south of the village, fragment of white mosaic pavement 60×40 cm. c. 17 tesserae to 10 cm. sq.

334 A. BATĀNĪ ESH SHARQĪ. XVI. G. t.

Fragments of a tessellated pavement of winepress or reservoir.

335. BEERSHEBA. XXIV. H. a.

(1) Fragment of pavement, Pl. XIV, 1. Surround: white, divided by a line of V-shaped sprigs, interrupted by a circle with fret decoration. Inside the circle two sandals with rounded points and buttons decorated with a St. Andrew's cross.² Border: *A*4 in *A*2. Field: *γ*5.

(2) Fragment of border showing alternating St. Andrew's crosses and circles.

(3) Connected with (2). Corner of a pavement, Pl. XIV, 2. Border: *B*3–*B*7. Field: *H*5. The hexagons are formed by *A*2 enclosing (i) alternate *peltae* (type *I*14) and squares on the diagonal, (ii) *B*1. In the panel, a bear passant outlined in black, the inner side of the legs in deep blue, almost black, the outer side and the body in light bluish grey. It is apparently attached to a sort of pole with a red rope. In the corners *I*8.

(4) Pavement of white tesserae.

335 A. BEISĀN (Addendum to Nos. 14–21)

Fragmentary inscription discovered to east of cemetery, north of the Nahr Jālūd. Surround: white, sprinkled with diamonds and lozenges. Border: *A*1. Field: (*a*) *H*1 with diamonds in centre; (*b*) inscription beginning with a cross formed by sprigs *F*1 set crosswise.

+Ἐκτίσθι τὸ μὲν(αστήριον) τ(οῦτο?) τοῦ ἀββ[ᾶ Αὐγουσ] / τίν(ου) τοῦ ἀπὸ κ'(?) τ'(?) ἐν χρό[νο]ις ἐνΔ(ικτιῶνος) / εἰ' ἔτους ἑπ[τ]ῶ ἐν μῆ(νι) Πανίμ(ου) κ[α]. κ(αὶ) ἐν τῷ α] / ὑπὸ ἐνιαυτῷ ἀπεκ(αινίσθη?) ἐν μῆ(νι) Σε(π)τ(εμβρίου) [· ἐνΔ(ικτιῶνος) α' ἐκ] / πρ(οσ)φ(ο)ρ(ᾶς) Ἀνοι- σίου σχο(λαστικοῦ). Κ(ύρι)ε βο(ήθησον) Ν[...]

This (?) monastery of Abbot Augustine (?) . . . was founded at the time of the 15th indiction on the 2nd Panemus of the year 585 and was consecrated (?) in the same year on the . . . September (of the 1st indiction) as an offering of the scholasticus Anoesius. Lord, help N . . . (585 according to the Pompeian era = 521½).

Bibl.: Fitzgerald in *QSt.*, 1932, p. 148, Pl. V, Fig. 11; Alt in *ZDPV*, 1932, pp. 128–32.

¹ Continued from p. 47.

² Cf. Nos. 125 and 164.

335 B. BEIT ALFA (Addendum to No. 22)

Excavated by the Hebrew University, Jerusalem, in 1929.

In the Greek inscription the word εὖ to read οἰ. In the Aramaic inscription חטייה מאת in line 3 is now taken to refer to 100 measures of wheat donated by members of the community for the synagogue. (The reading: ראתנדב לשבוק חטייה in No. 22 has been suggested by Prof. J. N. Epstein, of the Hebrew University.)

The geometric mosaics of the lateral aisles, the narthex and the court have now been published (see bibliography) and include several examples of the following patterns: A1, A2, A7, B2, H1, H3, I4. The borders of the central nave include also: fox eating grapes, hare, hen with chicken, besides the decoration mentioned in No. 22.

Bibl.: Kraus in *REJ*, 1930, pp. 405-8; Sukenik, *The Ancient Synagogue of Beth Alpha*, London and Jerusalem, 1932 (English edition), pp. 21 ff., Pls. VIII-XXV, XXVII.

336. BEIT HANAN (WĀDĪ ER RUZAIQĀT). XIII. H. 1.

On hill west of Beit Hanan, in an orange grove. Mosaic floor of white tesserae, c. 28 to 10 cm. sq. The inscription (Pl. XIV, 3) is bordered by two rows of coarse white tesserae:

- l. 1. . . ζΘΕΟCΘΒ
- l. 2. . . ΘΩΝΤΩ ΚΥΡΩ (sprig)
- l. 3. ΡΗΓΙΝΩ Ψ ΕΠΙ
- l. 4. ΑCΛΑ ΕΚΤΙCΘΗ

[ΕΙ]ς θεός ὁ β / [ση] θῶν τῷ κυρ(ί)ω / Ρηγίνω Ψ ἐπὶ / ΑCΛΑ ἐκτίσθη.

*One God who helps the lord Reginus Ψ . . . was built in the time of . . . (?)*¹

The inscription is in pink letters and of finer tesserae, on the average 110 to 10 cm. sq.

337-41. CAESAREA

337. Along south beach, south of the village. Fragmentary pavement of white tesserae 2 m. × 85 cm. Average of 86 cubes to 10 cm. sq. In one place, square of 48 cm. with *peltae* (type I14) in corners. Inside, circle with six arcs with a diameter of 34 cm. Colours: black and white.

338. Property of the Greek Convent, west of the Hippodrome. Fragments of pattern H4 in white, red, and yellow, extending for 1 m. sq. Average 16 cubes to 10 cm. sq.

¹ Perhaps we should assume a longer inscription mutilated and then framed anew in its present state. We could then read: l. 3. ἐπι[σκόπῳ. "Ετους τοῦ δεσπότης ἡμῶν . . . βασιλεῖ]ας ΛΑ (= 31) ἐκτίσθη (cf. No. 98). Of all Byzantine sovereigns of Palestine only Justinian and Heraclius ruled for 31 years or more. The last years of Heraclius come after the Arab conquest. Hence the inscription could date 558, the 31st year of Justinian.

MOSAIC PAVEMENTS IN PALESTINE

339. On top of sandy knoll c. 1 km. north-east from Caesarea village. Peacock seen from the side, in white, blue, red, and yellow, within a circle. Average 88 cubes to 10 cm. sq. in the figure of the peacock, 40 in the ground.

340. Along the north beach, at a well called 'Ein Abū Awad. Fragment of pavement 1.75 m. long. Border: 16 cm. Field shows within a circle (22 cm. broad, with a diameter of 1 m.) a fragment of Greek inscription:

l. 1. ΕΙΥΠΟΜΕ

l. 2. ΑΑΖΥCΙΩ

l. 3. ΦΟΡ

In corner of the field a leaf. Colours: white, black, red, and yellow. Average of 19 cubes to 10 cm. sq.

Bibl.: O. H. Knight in *QSt.*, 1920, p. 80.

341. Mosaic pavement of a basilica mentioned in an inscription from Caesarea, now at the Palestine Archaeological Museum; dated A.D. 538 by Moulton.

Bibl.: Germer-Durand in *RB*, 1895, p. 76; Murray in *QSt.*, 1896, p. 87; Moulton in *AASOR*, I. 86 ff.

342. DEIR HAJLA. XVIII. O. S.

Mosaic pavements in the north aisle of the modern church of St. Gerasimus. (Pl. XV.) Area of existing fragments 11 × 1.65 m.

(1) Interlacing squares, filled with circles or smaller squares.

(2) Interlacing network round a small circle with an eight-pointed rosette.

(3) Circle filled by eight-pointed star and interlacing bands passing over and under. In corners, small circles with dot inside.

Colours: red, brown, black, and white. Average of 49 tesserae to 10 cm. sq.¹

342 A. DEIR ESH SHAMS. XXV. K. y.

Tesserae.

Bibl.: Petrie, *Tell el Hesi*, p. 54.

342 B. DEIR WĀDĪ EL QILT (Addendum to No. 62)

(2) The (Russian) imperial eagle and part of the (3) mosaic are modern. The (apparently medieval) portion is *H 1*. Delete *H 8*.

342 C. 'EIN DUK (Addendum to No. 69)

Various parts of the pavement hitherto unpublished have been published by Sukenik (see bibliography).

(2) (A) The following have now been published: The Sun in its chariot, the Bull (שׁוֹר), the Balance (מֵאֻנִּים), represented by a man holding a balance (cf. No. 22), dressed in Byzantine campigi, and a drawing of the whole Zodiac. The three signs, Ram, Bull, Twins, are destroyed. The various signs of the Zodiac are divided by simple lines. The Seasons appear in their true order; the inscriptions are, from right to left: תְּקוּפַת תְּמוּז, תְּקוּפַת תִּשְׁבִּית, תְּקוּפַת חֹדֶשׁ. The words תְּקוּפַת [נ] [יָס] are destroyed.

¹ The fragments resemble in style and technique the pavement in the Jerusalem Convent of the Cross, of the eleventh century (No. 106).

(D) The torah shrine is flanked by candlesticks, from which lamps are suspended.
The inscriptions (additional readings):

Krauss: (1) last word: lamp = נברישת

(D) a. דכיר [ר] הנך למב חרות (?) [ורכיר (ין) למב]

(D) b. דכיר למב מתי / בר כרים [פדי] חול [ק] הנו

Lietzmann: (1) water basin = מרישת

Bibl.: Lietzmann in *Zeitschrift für neuest. Wiss.*, 1921, pp. 252-4; Krauss in *REJ*, 1930, pp. 395-405; Sukenik, *The Ancient Synagogue of Beth Alpha*, 1932, Figs. 27, 49, Pls. 1 (b)-5.

342 D. 'EIN DŪMĀ. XXI. J. X.

Building with tesserae.

Bibl.: Petrie, *Tell el Hesy*, p. 59.

343. 'EIN HANNIYA. XVII. L. t.

See the next number of the *Quarterly*.

344. 'EIN ET TĀBIGHA (cf. No. 72)

(1) Atrium and narthex: Geometric decoration including *H* 1.

(2) Central nave: Border: *B* 8-*A* 19-*B* 7. Field: *H* 7, with sprigs type *F* 31. In centre of each square, flowers with cross (cf. No. 347). Intercolumnar spaces: groups of two birds, also bird and cat.

(3) North aisle: Border: *B* 2. Field: *H* 1 and *γ* 3.

(4) Intercolumnar space: peacocks facing each other.

(5) North and south transepts: *B* 9 bordering landscape with birds (cf. *Quarterly*, Vol. II, p. 185), plants, and buildings. In surround vine-trellis, and inscription.

(6) Rooms north-east and south-east of altar: Border: *A* 2. Field: *H* 1 (NE.), *H* 3 (SE).

(7) Choir: Border: *B* 2 in *A* 2. Field: *γ* 3.

(8) Behind altar: (a) north and south, fragments of *H* 3. To north, inscription.

(b) In centre, fragments of basket with four round loaves marked with a cross, flanked by two fishes and lozenges.

Bibl.: Karge in *Schlesische Volkszeitung*, 6 Feb. 1912, No. 56; Mader in *Biblica*, 1932, pp. 293 ff.; Mader in *HL*, 1932, pp. 70 ff., figs. *Ment.*: Sepp, *Neue Entdeckungen*, 1896, I. 170; Dalman in *PfJb*, 1922/3, p. 53; *Biblica*, 1932, p. 252.

345. 'ESFIA. V. K. i.

Fragment of mosaic pavement cleared (Pl. XVII, 1), showing: Surround: white. Border: *A* 2-*A* 4-*A* 1. Field: square panel with seven-branched candlestick, shofar, and ethrog. Colours: white, black, red, yellow, brown, grey, and pink. Average 72 cubes to 10 cm. sq.¹

Bibl.: Mention in Kopp, *Elias und das Christentum auf dem Karmel*, Paderborn, 1929, p. 155 f.

¹ This site has since been cleared. It is hoped to publish an account in the next number of this *Quarterly*.

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346. 'IMWĀS. XVII. J. S.

Two churches and remains of a Roman villa excavated in 1924 by the École française archéologique.

(1) North of the Crusading basilica. Fragments of mosaic field over tombs. Border: *B11* and ivy scroll. Field: *H7* with coarse leaves in the centre of each lozenge.

(2) Below (1): fragmentary mosaic pavement consisting of two panels joined by a common border. Surround: white. Border: *B11*.

Panel (*a*). Field: *Ƴ1*, the interlacing lines filled partly by *B2* and partly by *B1*. In the medallions from south to north: (i) inscription:

κε(=καί) λιπῶν (=λοιπῶν) | Ἀδελφῶν | Πελαγίου καὶ | Θωμᾶ

... and the other brothers, Pelagius and Thoma;¹

(ii) stork, with stylized plants filling the space. In the spandrels birds and stylized plants.

Panel (*b*). South of (*a*) and separated from it by a *B9* border. Field: octagonal panels with squares on the eight sides and rhombs between the squares. In the octagons, from south to north: panther (?) devouring a gazelle; birds among fantastic vegetation; lion devouring bull. In the squares geometrical interlacements of 'rainbow' lines, among which note *I3*, *I5*, *I13*. The rhombs are decorated in the *I6* type.²

(3) Inside the basilica on its north-western side. Fragment of pavement. Surround: white with black crosslets. Border: *B12*. Field: vine-trellis.

(4) In the apses of the basilica. Coarse white pavement.

(5) North-east of the basilica, west of the baptistery. Tabula ansata with inscription:

+ Ἐπὶ Πς . . . [τοῦ ὁσιωτάτου] ἐπισ[το]λῆς ἐγένετο τὸ πᾶν ἔργον ψη[φισ]μοῦ ἐπ . . .

Under *P* . . . the most pious bishop the whole mosaic was completed. . . .

Below the inscription: Border: *B9-A1*. Field: fragments of vine-trellis.

(6) In front of the baptistery to the east.

(*a*) Border: *B1*. Field: fragmentary circular medallions decorated with animals and birds, destroyed by iconoclasts and coarsely patched up.

(*b*) Intercolumnar space. Border: *A2*. Field: *Ƴ4* (type) with diamonds in the centre of each circle.

(7) North of the basilica, north-west of the baptistery. Fragment of a mosaic pavement. Surround: white. Border: *A22*. Field: diagonal rows of larger and smaller squares. Other squares, placed on the larger at an angle of 90°, filled by cubes seen in perspective,³ *I4* and *G3*. The smaller squares are filled with counterchanging patterns. On borders, chevrons.

(8) Between the basilica and the baptistery. Tabula ansata inscribed

. . . [Ι]ωάννου[υ] . . . | ἐκςοι ἐγένετο καὶ ψήφω[σις]

. . . John . . . the mosaic was made. . . .

¹ PP. Vincent-Abel suggest that this was a fragment of a longer inscription.

² For this type of decoration cf. Crowfoot, Pl. XIII, dated A.D. 526 and A.D. 464.

³ Cf. Crowfoot, Pl. X, dated A.D. 533.

Technique: (2) (*b*) Opus vermiculatum for the finer parts; generally opus tessellatum. Green and blue cubes occur in (3). The difference between (2) (*a*) and (*b*) is marked also in the foundations: in the former case a thick layer of soft mortar, in the latter a thin layer of hard cement.

Dating: Vincent and Abel date (2) (*b*), (3), (7) as belonging to a Roman villa c. A.D. 200; (2) (*a*) as being the pavement of a Christian basilica of the third-fourth century, the makers of which utilized the earlier pavement of the villa. (5), (6) belong to the Church of the Baptistery, fifth-sixth centuries, (1) to a later church, (4) to the Crusaders' basilica.

Bibl.: Vincent-Abel, *Emmaüs*, Paris, 1932. Earlier notices: Guillemot in *Missions Catholiques*, 3 March 1882; Clermont-Ganneau in *QSt.*, 1884, p. 190; *id.* in *AR*, I. 484 f.; Germer-Durand in *RB*, 1894, p. 254; *SWP*, III. 64; Meistermann, *Deux questions d'archéologie*, Jerusalem, 1902, p. 66 (plan); Benzinger in *ZDPV*, 1902, pp. 195 ff.; Vincent in *RB*, 1903, pp. 583 ff. (plan); Jacoby, 28; Horning, p. 134; Vincent in *RB*, 1926, pp. 119 ff.

347. JERICHO (Supplement to No. 98). Pl. XVII, 2-3

In Russian church.

(1) Pavement 2.90×2.80 m. divided into two panels. Surround: white. Border: *B*2, 17 cm. broad, in blue, orange (or red), and white. Field: panel (*a*) 82 cm. broad: inscription (see No. 98); (*b*) 189 cm. broad, separated from (*a*) by *A*1. Decoration in black, red, and orange; see Plate. This panel has been patched up in two places with coarse white tesserae; the repairs bear in the north-east corner an inscription in Latin (?) characters which could not be deciphered. In the south-east corner a cross has been made by the repairers.¹

(2) 1 m. east of (1). Pavement 1.18×1.50 m. Surround: white, in north end, patch of red and black crosses. Border: *A*4-*A*2. Field: *H*7 with sprigs *F*31 arranged crosswise in centre. 49 tesserae to 10 cm. sq.

347 A. JERUSALEM. CHURCH OF THE HOLY SEPULCHRE (Addendum to No. 105)

- (2) Chapel of the Apparition: Patterned mosaic pavement, now destroyed.
- (3) Gallery of rotunda: Traces of white pavement.

347 B. JERUSALEM. JULIAN'S WAY

Behind Y.M.C.A. building. Two chambers (bath or press) paved with white mosaic. One chamber paved with white tesserae decorated with *F*6 in quincunx formation. Foundations: rubble and earth, layer of big rubble stones, followed by 10 cm. of smaller stones. Then 8 cm. grey lime and 3 cm. fine lime, in which the tesserae were set.

347 C. JERUSALEM. MOUNT ZION (Addendum to No. 123)

(4) In church: area of c. 70 cm. sq. paved with diagonal lines enclosing diamonds. Colours: black, red, and white. Tesserae 4×1.5 cm. Probably medieval.

¹ It is possible that the coarser of the two varieties of flowers appearing in this pavement is due to some earlier repair.

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347 D. JERUSALEM. MOUNT ZION

Found 1930. Now in the Flagellatio Monastery, Jerusalem.
Sixteen fragments showing border *B* 2 in *A* 2, *B* 6 and partridge.

347 E. JERUSALEM. MUSRARA QUARTER. (Cf. No. 133)

P. 172, last line, and p. 173, line 6: *B* 9 to read *B* 1+9.

347 F. EL KHIRBA. III. M. f.

Mosaic fragments and tesserae on the top of the hill.

347 G. KH. ABŪ HAJJĀJ. XXIII. D. y.

Scattered tesserae.

348. KH. 'ASIDA. XXI. L. v.

See pp. 17-19.

349. KH. BEIT SAMA. XI. K. m.

Mosaic pavement of white cubes seen 3 m. below surface in the middle of a section of the well-mouth. Possibly floor of basin connected with the well. Loose tesserae also found.

349 A. KH. BEIT SKARIA. XVII. L. u.

On top of hill, near Russian hospice. Pavement representing a tree with a gazelle on each side (perhaps identical with nos. 26 and 67).

Bibl.: Loukianoff in *Bull. d'Inst. d'Égypte*, 1931/2, p. 74.

349 B. KH. KAFR ISTUNA. XV. N. q.

White tesserae.

350. KH. EL KERAK. V. K. i.

Fragment of white mosaic pavement on the eastern side of the site, measuring 1.30 × 0.50 m. 18 cubes to 10 cm. sq.

351. KH. EL MINA. XI. L. n.

White and grey tesserae.

352. KH. EL QUTSHĀN (SHA'ARTA). XXIII. D. y.

Floor of stable. Simple pattern in white, black, and red.

352 A. KH. ES SANABRA. XXI. J. v.

Rock cut square 30 m. west of site, with white tesserae, 3 cm. sq. large.

353. KH. SUWAIJIRA. III. L. e. (Supplement to No. 243)

Fragment of white mosaic pavement in the north-west corner of the site, measuring 1.25 × 0.55 m. c. 18 cubes to 10 cm. sq.

M. AVI-YONAH

353 A. KH. TALL WA ĪRJA'. XVII. K. S.

White tesserae.

354. KH. ET TĪRA. XVII. M. S.

- (1) Pavement of church.
(2) East of the apsis. Hall 6 m. square, paved with round medallions, square panels and other geometric figures. The round medallions contained birds (tail and legs of a cock preserved) destroyed by iconoclasts and replaced by a coarse white mosaic.

Bibl.: Lagrange in *RB*, 1892, p. 452 f.

355. EL MUHARRAKA. XX. F. X.

- (1) Fragment of patterned mosaic (Pl. XVIII, 3). Border: interlacing circles and *B*3. Field: interlacing circles.
(2) Series of five fragmentary pavements 9.35 m. long. The first three are patterned, showing a border *B*2 and various fragments of very badly preserved geometric patterns. Average 125-40 tesserae to 10 cm. sq.

355 A. NĀBLUS. JOSEPH'S TOMB

Tessellated pavement west of the monument.

Bibl.: *SWP*, II, 179.

355 B. QALANDIA. XVII. M. S.

White pavement of Byzantine bath.

Bibl.: Baramki in the *Quarterly of the Department of Antiquities*, II. pp. 105 ff.

356. QAL 'AT RAS EL 'EIN. XIII. J. P.

Mosaic pavements found in the vicinity.

Bibl.: Nestle in *ZDPV*, 1911, p. 95.

357. RAQIBAT EL WAZZA. XXIII. D. Y.

Fragment of mosaic visible shows a border, *B*12, accompanied on both sides by S-shapes. Colours: white, red, and yellow, the S-shapes grey (one blue). Average 118 cubes to 10 cm. sq.

358. SUFIN. XI. J. O.

On the road from Qalqiliya, fragment of white pavement measuring 3×1.80 m. c. 16 cubes in 10 cm. sq.

359. SUHMĀTĀ. IV. M. E. (cf. No. 307)

See pp. 93 ff.

360. TALL ABŪ HAWA. XIX. D. W.

Patterned floor. Border: *B*2. Field: birds and animals in scroll border.

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361. TALL EL GHUNEIMA. XI. L. n.

On north base of the site, fragment of white pavement; uncovered part measures 65×30 cm. c. 15 cubes to 10 cm. sq.

362. TALL EL MESHĀSH. XXV. J. a.

Mosaics.

Bibl.: Albright in *BASOR*, No. 15, p. 6.

ABBREVIATIONS

AASOR = Annual of the American Schools of Oriental Research; *AAuz.* = Archäologischer Anzeiger, Beiblatt zum Jahrbuch des Deutschen Archäologischen Instituts; *AE* = Ancient Egypt; *AJA* = American Journal of Archaeology; *AR* = Ch. Clermont-Ganneau, Archaeological Researches in Palestine in the years 1873-4; *BASOR* = Bulletin of the American Schools of Oriental Research; *Baumstark* = A. Baumstark, 'Palaestinensia' in *RQ*, 1906, pp. 123 ff.; *BBSAŷ* = Bulletin of the British School of Archaeology in Jerusalem; *Bliss-Dickie* = F. J. Bliss, Excavations at Jerusalem, 1894-7, ill. by A. C. Dickie, London, 1898; *Cabrol-Leclercq* = Dictionnaire d'archéologie chrétienne et de liturgie, Paris, 1907, by F. Cabrol and H. Leclercq; *CAIL* = Comptes-rendus de l'Académie des Inscriptions et des Belles-Lettres, Paris; *Crowfoot* = J. W. Crowfoot, Churches at Jerash, London, 1930; *Dussaud, Monuments* = R. Dussaud, Les monuments palestiniens et judaïques, Musée du Louvre, Paris, 1912; *EO* = Échos d'Orient; *Gauckler* = P. Gauckler, 'Musivum opus' in Daremberg-Saglio, Dictionnaire des antiquités, pp. 2088 ff.; *Guérin* = Victor Guérin, Description de la Palestine, Paris, 1868-80 (Judée I-III, Samarie I-II, Galilée I-II); *HL* = Das heilige Land; *Horning* = Robert Horning, 'Verzeichnis von Mosaiken aus Mesopotamien, Syrien, Palästina und dem Sinai' in *ZDPV*, 1909, pp. 113 ff.; *Inventaire* = Inventaire des mosaïques de la Gaule et de l'Afrique, Vols. I-III, Paris, 1909-15; *Jac.*, *Jacoby* = Adolf Jacoby, Das geographische Mosaik von Madaba, Leipzig, 1905; *JBL* = Journal of Biblical Literature; *JPOS* = Journal of the Palestine Oriental Society; *Kondakov* = Kondakov, Archeologicheskoye Putechestvie po Syrii i Palestinye, St. Petersburg, 1904; *Loukianoff* = Elisabeth Loukianoff, 'Le musée du Couvent russe du Mont des Oliviers à Jérusalem' in Bulletin de l'Institut d'Égypte, t. XIII, 1930-1, pp. 97 ff.; *Mader, Altchr. Basiliken* = A. E. Mader, Altchristliche Basiliken und Lokaltraditionen in Südjüdaa, Paderborn, 1918; *MDOG* = Mitteilungen der Deutschen Orient-Gesellschaft; *Milet* = Milet, Ergebnisse der Ausgrabungen und Untersuchungen seit dem Jahre 1899, hrsg. von Theodor Wiegand; *MJ* = The Museum Journal; *Mons. Piot* = Monuments Piot, Paris; *MuNDPV* = Mitteilungen und Nachrichten des Deutschen Palästina-Vereins; *NB* = Nuovo bollettino d'archeologia cristiana; *Qōbeṣ* = קובץ החברה העברית לחקירת ארץ-ישראל ועתיקותיה (Proceedings of the Jewish Palestine Exploration Society); *QSt.* = Quarterly Statement of the Palestine Exploration Fund; *OCr* = Oriens Christianus; *PJb* = Palästina-Jahrbuch; *RA* = Revue archéologique; *RAO* = Ch. Clermont-Ganneau, Recueil d'archéologie orientale, Vols. I-VIII; *RB* = Revue biblique internationale; *REJ* = Revue des études juives; *RQ* = Römische Quartalschrift; *SBerAWW* = Sitzungsberichte der Akademie der Wissenschaften, Wien; *Speltz* = A. Speltz, L'Ornement polychrome, I, Leipzig, 1915; *SWP* = The Survey of Western Palestine, London, 1881-3, Vols. I-III; *Thomsen* = P. Thomsen, 'Die lateinischen und griechischen Inschriften der Stadt Jerusalem und ihrer nächsten Umgebung' in *ZDPV*, 1920, pp. 138 ff., 1921, pp. 1 ff.; *Villefosse, Notice* = Héron de Villefosse, Notice sur les monuments provenant de la Palestine et conservés au Musée du Louvre, Paris, 1876; *Vincent-Abel* = L. H. Vincent et F. M. Abel, Jérusalem nouvelle, Paris, 1912-22, Vols. I-IV, Pls.; *Yedi'ot* = ידיעות המכון למדעי היהדות (Bulletin of the Institute of Jewish Studies, Hebrew University, Jerusalem); *ZDPV* = Zeitschrift des Deutschen Palästina-Vereins.

M. AVI-YONAH

KEY TO PATTERNS

References are to the heavy-faced numbers in the text.

- A 1*: 14, 84, 98, 108, 113, 114, 124, 125, 132, 146, 151, 157, 250, 271, 301, 312, 329, 335 A and B, 345, 346, 347.
A 2: 14, 23, 25, 53, 55, 79, 104, 107, 108, 113, 117, 119, 125, 126, 133, 141, 143, 146, 151, 152, 157, 158, 164, 225, 250, 266, 271, 301, 302, 312, 321, 329, 335, 344, 345, 346, 347, 347 D.
A 3: 14, 250, 329.
A 4: 271, 302, 329, 335, 345, 347.
A 5: 113, 117, 146.
A 6: 14, 20, 23, 124, 250.
A 7: 107, 110, 129, 141, 157, 266, 335 B.
A 8: 133.
A 9: 114, 312.
A 10: 133.
A 11: 84, 108, 121, 153.
A 12: 69, 70, 114, 125, 151.
A 13: 158.
A 14: 152.
A 15: 53, 104, 149.
A 16: 133.
A 17: 125.
A 18: 108.
A 19: 15, 53, 306, 344.
A 20: 133.
A 21: 104.
A 22: 346.
B 1: 24, 335, 346.
B 2: 15, 20, 22, 23, 62, 67, 85, 86, 104, 106, 113, 118, 123, 125, 126, 133, 151, 225, 250, 266, 301, 302, 329, 335 B, 344, 346, 347, 347 D, 355, 359, 360.
B 3: 69, 109, 113, 117, 119, 129, 132, 157, 329, 335, 355.
B 4: 14, 106, 108, 124.
B 5: 348.
B 6: 118, 146, 347 D.
B 7: 69, 106, 108, 118, 151, 157, 250, 301, 311, 335, 344.
B 8: 23, 69, 104, 118, 132, 151, 250, 301, 344.
B 9: 11, 24, 69, 250, 312, 344, 346.
B 10: 206.
B 11: 346.
B 12: 13, 15, 20, 23, 24, 151, 309, 346, 357, 359.
B 13: 23.
B 14: 24, 104, 250.
B 15: 125.
B 16: 52.
B 17: 157.
B 1+9: 23, 133.
C 1: 113.
C 2: 11, 108, 250.
C 3: 158.
C 4: 250.
C 5: 157.
C 6-7: 250.
D, E: Types only given.
F 1: 108, 335 A, 359.
F 2: 113.
F 3: 13, 14, 22, 108, 117, 118, 123, 133, 157, 301.
F 4: 141.
F 5: 125.
F 6: 107, 133, 149, 301, 347 B.
F 7: 117, 142.
F 8: 141.
F 9: 133.
F 10: 15.
F 11: 141.
F 12: 150.
F 13: 22.
F 14: 15.
F 15: 63, 250.
F 16: 52.
F 17: 157, 206.
F 18: 102.
F 19: 70, 301.
F 20: 114.
F 21: 108, 110.
F 22: 107, 157.
F 23: 23, 118, 125, 151, 157.
F 24: 141.
F 25: 125.
F 26: 312.
F 27: 141.
F 28: 69, 157.
F 29: 113.
F 30: 158.

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<i>F 31</i> : 104, 108, 344, 347.	<i>I 1</i> : 152.
<i>F 32</i> : 141.	<i>I 2</i> : 24.
<i>F 33</i> : 129.	<i>I 3</i> : 24, 346.
<i>F 34</i> : 107.	<i>I 4</i> : 24, 108, 126, 170, 302, 311, 326, 335 B, 346, 359.
<i>G 1</i> : 155, 271.	<i>I 5</i> : 24, 346.
<i>G 2</i> : 110.	<i>I 6</i> : 24, 118, 250, 346.
<i>G 3</i> : 124, 346.	<i>I 7</i> : 126.
	<i>I 8</i> : 106, 118, 302, 335.
<i>H 1</i> : 62, 78, 106, 109, 113, 114, 115, 117, 119, 124, 126, 146, 150, 158, 161, 164, 250, 321, 335 A and B, 344.	<i>I 9</i> : 71, 172.
<i>H 2</i> : 14, 52.	<i>I 9 a</i> : 302.
<i>H 3</i> : 23, 55, 79, 108, 126, 173, 230, 271, 301, 326, 335 B, 344.	<i>I 10</i> : 23, 118, 250.
<i>H 4</i> : 85, 126, 338, 346.	<i>I 11-13</i> : 23, 346.
<i>H 5</i> : 23, 69, 106, 302, 335, 359.	<i>I 14</i> : 123, 335, 337.
<i>H 6</i> : 212.	
<i>H 7</i> : 23, 104, 107, 108, 113, 125, 141, 151, 157, 158, 301, 344, 346, 347.	<i>J 1</i> : 11, 14, 20, 23, 53, 57, 113, 118, 133, 151, 157, 311, 346.
<i>H 8</i> : 121, 157.	<i>J 2</i> : 117, 133, 151, 250.
<i>H 9</i> : 121.	<i>J 3</i> : 14, 63, 107, 113, 115, 312, 344.
	<i>J 4</i> : 113, 117, 126, 155, 346.
	<i>J 5</i> : 113, 125, 129, 206, 225, 326, 335, 359.
	<i>J 6</i> : 25, 250, 301.

MOSAIC PAVEMENTS IN PALESTINE (A SUMMARY)

In arranging the tables of patterns (II. 138-41) our guiding idea has been to provide a figured index of patterns rather than illustrations which would give a correct idea of the pavements; this is the work of a corpus. A reference to the key of patterns (p. 58 f.) will guide the reader to the bibliographical references, one of which at least is sure to provide him with a drawing of the pavement itself.

The tables of patterns are arranged as follows: *A*, rectilinear borders; *B*, curvilinear borders; *C*, circles; *D*, diamonds; *E*, lozenges (of which only two examples were given); *F*, sprigs; *H*, rectilinear field decoration; *I*, pieces of ornament; *J*, curvilinear field decoration.

In the bibliographical references even short mentions have been included; references in reviews and periodicals of a non-scientific character have been as a rule excluded unless containing material which could not be found elsewhere.

1. Our list with the Supplement includes 588 pavements or traces of pavements in 388 buildings. For the sake of completeness much material of little or no archaeological value has been included. The existence of tesserae in a place may, however, indicate the existence of a pavement. At 'Ein Dūk and Deir Daqla, Guérin saw tesserae in 1868; pavements were found there in 1918.

2. SOURCES. The main bibliographical source up to 1909 is the 'Verzeichnis von Mosaiken aus Mesopotamien, Syrien und Palästina', published by Robert Horning in the *ZDPV*, 1909, pp. 113 ff.¹ Only complete articles dealing with mosaics are listed by Horning, stray remarks in articles or books dealing with other subjects only occasionally. His list has therefore been supplemented from several sources: (1) Guérin, *Description de la Palestine*; (2) the *Survey of Western Palestine*; (3) a considerable number of descriptions of travels, especially the reports on the annual trips of the American, French, and German Archaeological Schools.

The main periodicals and books dealing with Palestine archaeology have also been consulted. Ample use has been made of Professor Peter Thomsen's *Palästinaliteratur* and the 'Bibliography of Excavations in Palestine' which appeared in Volume I of this *Quarterly*.

Special mention should be made of Dr. Mader's *Altchristliche Basiliken und Lokaltaditionen in Südjudaä* (Paderborn, 1918) and the work of PP. Vincent and Abel on *Jérusalem nouvelle* (Paris, 1912-22).²

The unpublished material is taken from the files of the Records Office of the Department of Antiquities. I have to thank Professor Dr. A. Alt, Dr. I. Ben-Dor, Dr. F. S. Bodenheimer, J. W. Crowfoot, Esq., A. St. B. Harrison, Esq., Professor Sir Flinders Petrie, Dr. A. Schneider, Dr. M. Schwabe, L. H. Vincent, O.P., for information supplied, orally or by letter.

In some cases excavations on a small scale could be undertaken; in others the existence of the pavement is noted with the hope of attracting the attention of a future excavator.

¹ For the ancient literary sources I have to refer the reader to Horning, pp. 146 ff. His list has been only occasionally supplemented.

² For short lists or notes on mosaics in Palestine in general see A. Jacoby, *Das geographische Mosaik von Madaba* (Leipzig, 1904); A. Baumstark, 'Palaestinensia' in *RQ*, 1906, p. 140; P. Thomsen, *Kompendium der palästinischen Altertumskunde*, 1913, p. 66 f.

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3. CLASSIFICATION OF THE MATERIAL. In attempting to draw any conclusions from the material here collected we must first discard all items listed for registration purposes only. We begin therefore by writing off eighty-six pavements of which nothing is known beyond the fact of their existence. Of these twelve are reported as belonging to churches or chapels, three as belonging to presses, and one to a reservoir. Twenty are said to have been coloured or patterned.

Next, all cases in which tesserae only were noticed should be put aside. These are 105, including seven churches and one Roman villa. Coloured tesserae were observed in seventeen cases, four of them in churches, once round the mouth of a well.

4. WHITE PAVEMENTS. White pavements (117 in all) are among the earliest¹ and the latest² examples of mosaic art in Palestine. White tesserae were also frequently used to patch up old pavements³ or construct new ones over the remains of those of a more skilful age.⁴

The number of tesserae in white pavements varies from $2\frac{1}{2}$ to 42 cubes to a 10 cm. sq. The pavements can be divided into two groups: the coarser pavements have most commonly 5 (or 3, 4, $4\frac{1}{2}$, 6) cubes to 10 cm. sq.; the finer pavements have 15 to 30 cubes. The one pavement having 42 cubes⁵ is exceptional. It seems that the first group represents the pavements of the common utilitarian kind, while the second belongs to the plain pavements in houses, &c. To the first group belong the pavements in presses,⁶ borders round the mouths of wells or cisterns,⁷ baths,⁸ reservoirs,⁹ water-channels.¹⁰ Apart from these uses, mostly connected with the keeping of liquids, we have another group of white pavements as floors of rooms, mostly rooms of lesser importance. They were often found together with coloured or patterned floors in the main chambers. For example, we find white pavements in aisles of basilicas,¹¹ in sacristies,¹² chapels,¹³ synagogues of a primitive type,¹⁴ over tombs,¹⁵ or, in lay use, in smaller rooms,¹⁶ entrance halls,¹⁷ corridors,¹⁸ courtyards,¹⁹ terraces,²⁰ and vaults.²¹

5. PATTERNED PAVEMENTS. The remaining 280 pavements are the material from which we have to judge mosaic art as practised in Palestine.

The following three observations result from a preliminary survey of the material: (1) mosaic pavements of a determinable kind are predominantly ecclesiastic in character; (2) the majority of pavements belong to the fifth and sixth centuries A.D.;²²

¹ 9, 24, 140 (?), 284 f. Reference here and in all subsequent cases is to the numbers in heavy-faced type in the text.

² The 'Arab' stratum in 144 and 346 (4). The Crusaders' churches, 108 (1), 295, 303, 333, 346.

³ See paragraph 24.

⁴ 23 (7a), 108.

⁵ 30.

⁶ 6, 28, 30, 65, 76, 77, 90, 101, 160, 165, 169, 211, 226, 236, 238, 268, 334 A. For examples, cf. the references to No. 76.

⁷ 37, 56, 95, 213, 235, 274. ⁸ 79, 82, 174, 283, 355 B. ⁹ 28, 50, 272, 310, 323, 349.

¹⁰ 138. ¹¹ 286. ¹² 24. ¹³ 48, 58. ¹⁴ 248. ¹⁵ 35. ¹⁶ 115, 125, 285, 301.

¹⁷ 141. ¹⁸ 9, 125, 150. ¹⁹ 15, 70, 115, 172, 271. ²⁰ 55, 60. ²¹ 172.

²² This fact puts Palestine in sharp contrast with Africa and Gaul, the provinces which contain most of the known mosaics. The explanation is obvious: the frequency of mosaics is an index of prosperity and tranquillity. In the second and third centuries Palestine was suffering from civil war and its consequences, while Africa and Gaul were, relatively, well off. The Byzantine period was for the West the time of the barbarian invasions, while in Palestine it vies with the Persian as the most prosperous in the history of the country.

(3) in this period mosaic art is decaying; there are periods of recovery (e.g. the second half of the sixth century), but on the whole the earlier pavements are the better.¹

We may class all the mosaics into two groups: lay and ecclesiastic (the second group being subdivided into Christian and Jewish monuments). All pavements have the geometric decoration in common, but differ in the more complex and distinctive figure decoration and, of course, in the inscriptions.

6. PAGAN AND LAY BUILDINGS. Few pavements, but some of the highest value (e.g. the Roman villas of Beit Jibrin and 'Imwās) belong to this group. No. 118 is possibly a Roman pavement adapted for ecclesiastical purposes, as was No. 346. Of the inscribed pavements only one can be classed with certainty as belonging to a private house or a bath.² The mansion at Beisān³ has been regarded by the excavators as an episcopal residence, and hence is half ecclesiastic. Of other lay buildings we have a basilica (not a church),⁴ several baths,⁵ one of them Roman,⁶ private mansions,⁷ and occasionally a well-mouth surrounded by a patterned pavement.⁸ It appears that, like the ancient Athenians, devout Palestinians preferred to contrast the splendour of their temples with the simplicity of their private dwellings.

7. CHURCHES, CHAPELS, AND MONASTERIES. 165 out of 280 decorated pavements belong certainly to ecclesiastical buildings (including Christian tombs). Apart from various other indications the sacred character of a building can be proved also on the internal evidence of the decoration, as certain types of decoration were apparently in special favour with the Christian community. They are characterized first of all by the absence of all pagan elements, except certain specific types, e.g. Orpheus.⁹

The commonest decoration is the *vine-trellis issuing from an amphora* and forming circular medallions.¹⁰ The amphora is usually of the round-necked type, the type with a sunken neck being exceptional.¹¹ It is commonly flanked by two peacocks facing each other in an 'heraldic' pose,¹² occasionally by other animals in the same position.¹³ The medallions contain animals and birds, often also arranged in pairs facing each other.¹⁴ Animals facing each other are an old oriental motif: see also the Olbia pebble mosaic (first century B.C.) *AAnz.*, 1904, pp. 104. As to their alleged symbolic meaning it should be noted that peacocks are not symbolic in origin, but tend to become so (they figure on pagan and Jewish pavements, see *AAnz.*, 1901, p. 70, and the Naron synagogue (p. 64, n. 2)). The stags occur also on pagan mosaics (Como, *AAnz.*, 1913, col. 133), but later they are certainly symbolic, e.g. the Salona mosaic with the appropriate verset (Cabrol-Leclercq, Vol. IV, 1, col. 106). If the total number of vertical rows of medallions is odd (as is usual), the central row is filled with various objects such as baskets with fruits,¹⁵ vases,¹⁶ or bird-cages.¹⁷

The *vine-trellis* occurs also in other forms¹⁸ as well as *vintage scenes*.¹⁹ There appear

¹ Cf. Gauckler, p. 2122 f. ² 146. ³ 15. ⁴ 286. ⁵ 79, 146?, 165.

⁶ 79. ⁷ 15, 126?, 141, 146, 287, 291?. ⁸ 102, 141 (6), 277.

⁹ 133. ¹⁰ 20 (4), 23 (8), 51, 125 (7), 132, 214, 306, 326, 343, 344, 348, 359. ¹¹ 306, 348.

¹² 20, 23, 132, 250, 306. Cf. 71, 344. ¹³ Stags 23 (8), lions (?), 348. ¹⁴ 23, 306, 348.

¹⁵ 132, 306, 343. For the role played by the basket in decoration see B. W. Bacon in *AASOR*, 1923-4, pp. 1 ff. Cf. the Aquileia mosaic *ZNT*, 1921, p. 250, and *AAnz.*, 1912, col. 559; *ibid.* 1913, col. 133. ¹⁶ 132, 306. ¹⁷ 132, 306, 348.

¹⁸ 113 (5), 301, 306, 344, 346 twice. ¹⁹ 20(4).

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also two *stags* flanking a tree;¹ further representations of a *lamb*² and of *fishes*.³ A *peacock* in front view with the tail spread out occurs once.⁴ *Sandals* appear to have been the emblems of pilgrimage in this or from this to the other world.⁵

Representations of *human beings* are rare, partly because figures of saints were not placed on the soil where they could be trodden upon,⁶ and partly because the fury of the iconoclast would probably be more evoked by this representation than by any other.

The *cross* (apart from cross-shaped ornaments⁷) appears very rarely in mosaic pavements, if compared with other kinds of monuments.⁸ It is found almost exclusively in places not likely to be stepped upon, or approached only barefooted, or on which only the priest during the sacred functions could tread.⁹ Thus it is found in front of or behind the altar,¹⁰ covering tombs,¹¹ in basins¹² or small apses.¹³ The form of the cross is usually Greek. A jewelled cross appears once.¹⁴ The four arms occasionally enclose four crosslets,¹⁵ or the letters IC XC and AΩ.¹⁶

The irregular use of the cross on the Nazareth pavement must have been one of the occasions which provoked the ire of the Councils and the Emperor.¹⁷

It should be noted that the decoration of churches is always carefully made to fit the architectural disposition of the building.¹⁸

8. SYNAGOGUES.¹⁹ As no mosaic pavements were found in the Galilean synagogues excavated in 1905, it has been denied that synagogues were paved with mosaics at all.²⁰ When the first Hebrew mosaic inscription appeared it was supposed to have belonged to a church erected by a Jewish convert.²¹ Later discoveries have disproved both theories. Figured pavements began to be used by Jews in the early fourth century (Epstein in *Tarbis*, III, 1, pp. 15 ff.).

¹ 67 (of doubtful authenticity), 301. Cf. the lion with a tree in 86, and the Madaba mosaic RB, 1897, p. 652. ² 118, 158, 306. ³ 13, 57 (1), 103, 106, 118, 301, 306, 344.

⁴ 312. ⁵ 125, 164, 335.

⁶ It is therefore doubtful whether the head on the border of 306 has the significance attached to it. The nimbed figures in 133 and the nimbed bird in 250 are placed in exceptional positions, which are explained in the paragraph dealing with the cross.

⁷ One ought to avoid seeing in every cruciform arrangement of sprigs, or in diamonds (see p. 138 f.) the sign of the cross. Such cross-wise arrangements occur, e.g. in Sicilian Greek mosaics (Speltz, Pl. 26), in the Neptune mosaic (La Chebba, *Inventaire*, II, 86), in mosaics representing Narcissus and Diana (*Inventaire*, II, 18, Henchir-Thinna), the Marriage of Admetus (Nîmes, *ibid.* I, 329; Gauckler, p. 2111), in the Roman mosaics at Vienne (*Inventaire*, I, 164), in the Roman baths at Miletus (*Milet*, I, 7, Pl. VIII).

⁸ 110, 114, 133, 237, 271, 326. ⁹ Cf. Gauckler, p. 2124. ¹⁰ 326, 344. ¹¹ 237. ¹² 110. ¹³ 114, 133. ¹⁴ 326. ¹⁵ 114, 271. ¹⁶ 110.

¹⁷ Gauckler, p. 2124. The use of the cross in pavements was prohibited by Codex, I, tit. VIII (Theodosius and Valentinianus, 427 A.D.).

¹⁸ Crowfoot, p. 40. Contrary to the Jerash experience, paved chancels are found in Palestine, e.g. 250, 301, 326.

¹⁹ For a general note on synagogue pavements see E. L. Sukenik, *The Ancient Synagogue of Beth Alpha*, Jerusalem, 1932, and his shorter note 'Jewish mosaics and mosaic workers' in *Gazith*, Vol. I, Nos. 3-4; Krauss in *REJ*, 1930, pp. 385-413. The synagogues on our list are 22, 69, 85, 86, 167, 248, 296, 345.

²⁰ Krauss, *Die galiläischen Synagogenruinen*, p. 13, n. 2. The author has retracted this view, *REJ*, 1930, p. 385, n. 1. ²¹ Cf. the note to No. 167.

The synagogues have certain elements in common with non-Jewish buildings¹ and naturally offer parallels with other synagogue decoration in the Roman Empire.² There seems to have been, however, a definite decorative cycle associated with synagogue pavements which has been followed even by the rustics of Beit Alpha. It consists of (a) the torah shrine flanked by seven-branched candlesticks and other religious emblems,³ (b) a Zodiac, (c) a representation from Biblical history, the Sacrifice of Abraham⁴ or Daniel in the Lions' Den.⁵ We find besides the characteristic use of two lions⁶ or a lion and a bull⁷ facing each other and flanking an inscription. There seems to have been no aversion at a certain time to the representation of Biblical and other subjects on the floors. For later iconoclastic movements see paragraph 26 below.

9. SUBJECTS. There are no subjects found in Palestine which cannot be matched from elsewhere in the Roman Empire.

Mythological themes were replaced in Christian times by genre subjects and hence are represented only by the Orpheus mosaic, showing Orpheus, Pan, and a Centaur.⁸

Biblical subjects are found in the synagogues only (see above). Of the *genre subjects*, in great favour with the Africans, only a few have been found in Palestine: the Beit Jibrin hunt, the hunters in the Orpheus pavement, and the archer at Beit Alpha. There is only one vintage scene⁹ enlivened with various other figures, and one landscape.¹⁰

Calendar subjects. We find the Zodiac twice,¹¹ the months once,¹² both in a radiate arrangement with the sun and moon in the centre, and, in the case of the Zodiac panels, with the Seasons in the corners. The Seasons also appear by themselves,¹³ arranged in medallions in a row. The four heads in the corners of the Orpheus mosaic may represent the winds.

Human figures are of two classes. The nobility of the Roman and Byzantine empires is represented by the hunter¹⁴ galloping on his steed in the pose of the Roman Emperor, and the two nimbed ladies¹⁵ in Byzantine Court dress. The common people, labourers,¹⁶ herdsmen,¹⁷ servants,¹⁸ including Orpheus,¹⁹ wear the short striped tunic with or—more commonly—without the mantle. Abraham²⁰ wears a long robe as worn till this day by the peasantry in Palestine.

The women of the people—in their best dresses—appear in the pictures of the Seasons and the representation of the sign of the Virgin in the Zodiac.²¹

Human busts (female) represent the Seasons:²² male busts occur thrice.²³

¹ Compare 22 and 69 with 20.

² See especially the Naron (Hammam-Lif) synagogue (*Inv.*, II, 507); Krauss, *Synagog. Altertümer*, pp. 346 ff.; Beyer und Lietzmann, *Die Jüdische Katakomben der Villa Torlonia in Rom*, 1932.

³ 22, 69.

⁴ 22. Cf. Gauckler, p. 2124, n. 11.

⁵ 69. Cf. Gauckler, p. 2124, n. 9; see also Wulff, *Altchristl. Kunst*, I. 316; Lantier in *AAnz.*, 1931, c. 569.

⁶ 86.

⁷ 22.

⁸ 133.

Cf. Blanchet, *La mosaïque*, Paris 1928, p. 84.

⁹ 20(1).

¹⁰ 344.

¹¹ 22, 69. Cf. Gauckler, p. 2123, n. 10.

¹² 20(1). Cf. Gauckler, p. 2123, n. 10. For the sun and moon see *ibid.*, n. 12.

¹³ 23(1).

¹⁴ 23(1).

¹⁵ 133.

¹⁶ 20, 22.

¹⁷ 23.

¹⁸ 22.

¹⁹ 133. The dress of Orpheus appears rather like a theatrical representation of the popular costume.

²⁰ 22. See also the various representation of the Zodiac as the Twins, the Balance, Aquarius.

²¹ 22, 69. Note the red shoes of the 'Virgin' at Beit Alfa and in the Orpheus mosaic (22 and 133), a part of the Court dress.

²² 22, 23, 69.

²³ 22(2)(1), 133, 306f.

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10. ANIMALS. The animals, birds, and flowers belong to the favourite subjects. The cataloguing of the various living beings is made necessary by the partition of the field by various devices into medallions or panels which had to be filled with related single figures of an inoffensive character.

The following animals are represented on pavements in Palestine (the description following in almost every case that given in the sources):

Antelope (23/1), bat (?) (250), bear (23/1, 133, 335), boar (23/1), bull (22, 133, 342 c, 346), camel (20/4), cat (22, 344), dog (20/4, 117?), dog hunting an animal (23/1, 125/7, 306), dolphin (57/3), donkey (20/4, 22), elephant (23/1), fox (335 B), gazelle (51, 125/7, 306, 346, 349 A), giraffe? (20/4), goat (306), hare (23/1, 69, 306, 335 B), jackal (69), jaguar? (23/1), leopard (23/1, 133, 306?), lion (22, 23/1, 69, 86, 125/7, 133, 306, 346, 348?), panther (23/1, 133, 346), rat (133), sheep (lamb, ram) (22, 23/1, 69, 118, 133, 158, 306), stag (23/1, 23/8, 67?, 133, 301), tiger (306?), wolf (23/1). Cf. also 20/1, 51, 69, 106, 346, 360.

11. BIRDS. Birds appear also very commonly, perhaps even more commonly than animals.¹ They are often represented with a *bulla* round their neck² or (especially doves) with fluttering ribbons.³

The following birds are represented:

Cock (118, 306), cock and hen (132, 335 B, 344), crane (23/8), dove (15/5, 71, 117, 132, 133, 170, 250, 306), duck (23/1, 23/8, 69, 117, 118, 133, 344), eagle (23/1, 132, 133), (heraldic eagle 62/2, cf. 342 B), falcon (23/8, 133), flamingo (117, 306, 344, 348), goose (132, 344), guinea fowl (306), hawk (23/8), heron (344), ibis (117, 132, 133, 344), ostrich (132), owl? (250), partridge (23/8, 100, 130, 132, 133, 347 D), peacocks (see p. 62), pheasant (23/8, 69, 132), quail (23/8), stork (132, 344, 346), swallows (132), water birds (250, 344). Cf. also Nos. 20, 22, 23/1, 51, 69, 71, 103, 104, 117, 133, 250, 306, 312, 344, 346, 359, 360.

We find further the following living beings: fishes (see p. 63, n. 3), serpent (133, 170, 344), shell-fish (103), crab (22, 69), scorpion (22), crocodile? (133).

It will be seen from the above enumeration that the proportion of wild to domestic animals is 18 : 8, of wild to domestic birds 14 : 7. There is no special limitation to the fauna of Palestine, and only in two cases do animals characteristic of the Near East appear (camel,⁴ elephant⁵). Among the wild animals and birds, those commonly hunted predominate.

12. PLANTS are usually more difficult to determine than animals. Characteristic are: the *acanthus scroll* in borders⁶ (the acanthus leaf occurs also supporting a vase⁷): the *vine-branch* (see above, p. 62). The *ivy scroll*, characteristic of Roman pavements, occurs twice.⁸

Plants, leaves, flowers, and fruits are used in order to fill the compartments of a geometrical network,⁹ its interstices or spandrels,¹⁰ often also in order to fill the space left clear by the main figures represented, a consequence of the *horror vacui* of late art.¹¹

¹ Cf. the catalogues in Nos. 20 or 117. There is no corresponding case for animals.

² 23 (8), 125 (7), 133.

³ 15 (5), 133, 250. On the significance of this type see Dalton in *Burlington Magazine*, 1919, pp. 3-10.

⁴ 20.

⁵ 23.

⁶ 71, 106, 113 (8), 133, 291, 302. For dated types of this scroll see Crowfoot, p. 45.

⁷ 132.

⁸ 346.

⁹ Flowers 15, 306, 348; fruit, 13, 117, 306, 348.

¹⁰ Flowers, 13, 22, 106; fruit, 13, 22; leaves 346.

¹¹ 15 (5), 22, 23, 104, 130, 133, 158.

Leaves especially are found covering in diaper pattern the whole field¹ or the centre of lozenge-shaped spaces.²

Of the fruits represented only a few have been defined: almonds (133), a lemon,³ pomegranates,⁴ a trunja.⁵ Grapes occur wherever the vine is represented, and also in a bunch.⁶ Fruits are frequently shown arranged in baskets.⁷

Of flowers we remark specially a rose with inscribed petals;⁸ the lotus flower arranged as a border is common (see Key to Patterns, B 9 and B 1+9); flowers with a cross, 344, 347. Finally, the so-called sprigs (type F) might be mentioned here; they are, however, so conventionalized as to be hardly recognizable as plants or parts of plants.

13. OTHER OBJECTS. We might note under this heading several types of vessels: the common amphora with a vine-trellis (see p. 62), vases,⁹ cups,¹⁰ bowls,¹¹ a chalice (?) or a fire-altar (?).¹² Among other objects we might note bird-cages (see p. 62, n. 17), baskets (cf. note 7), a candlestick or column,¹³ and the representations of buildings.¹⁴

14. THE GEOMETRIC DECORATION. The commoner types are shown on Vol. II, pp. 138-41. The frequency of each type is indicated in the Key to Patterns, p. 58 f.

On the whole we may divide the geometric ornament—apart from neutral types as A 1 or A 2—into two groups: one group can be traced back to Hellenic types of decoration (geometric, especially polygonal); the other group has its origin in Late Roman and Byzantine decoration, influenced by the Orient (especially Syria) and characterized by complicated interlacements (as H 5, I 2, 3, 11, 12, 13, J 1, 2, 5), and tending to the 'endless' (or 'all-over') arabesque pattern¹⁵ of Saracenic art.

In the following list no complete documentation has, of course, been attempted. The principle has been to give the earliest available example, if possible, in mosaic, if not, in another medium, provided a connexion with mosaics in Palestine can be assumed. Preference has been given to examples in the eastern half of the Roman Empire:

A 3 (embattled lines) occur at Delos (second century B.C., Bulard in *Mons. Piot*, XIV, Pl. XIII),

Pergamum (Roman, *Athen. Mitt.* 1907, Pl. XVII). (An old Assyrian motif, Speltz, Pl. 10.)

A 4-6 (step pattern) occurs at Delos (*Mons. Piot*, XIV, Fig. 66).

A 8 (chequer border) occurs on Argive Geometric vases (Pfuhl, *Malerei und Zeichnung der Griechen*, Vol. III, No. 64; Blanchet, *La mosaïque*, p. 98).

A 15, a common geometric ornament occurring on the Dipylon vases (Pfuhl, No. 1).

A 19 (fret with square panels) occurs in the Clazomenae sarcophagi (Kjellberg, in *Fahrbusch des Archaeol. Instituts*, 1905, pp. 188 ff., Pfuhl, 141). The fret in perspective occurs on Apulian hydriai (Pfuhl, 760) and the Delos and Pergamum mosaics; also in Sicilian Greek mosaics (Speltz, Pl. 26).

B 2-6, 12-13, J 1. The guilloche occurs on the Clazomenae sarcophagi, and on early Greek vases (Pfuhl, 87). According to Seaby (*Antiquity*, 1933, pp. 184-9) plaits (B 3-6) cannot be traced before A.D. 100.

B 7-8. Olynthus (fourth century B.C., Robinson in *AJA*, 1932, Pls. III, IV, Figs.), Durazzo pebble mosaic (*Pergamon*, Vol. V, 1, pl. XVI), Delos and Pergamum (the Hellenistic mosaics, l.c.).

B 9. The lotus border occurs in the Shuhba mosaic (R. Dussaud, *Syrie antiq. et médiévale*, Pl. 59),

¹ 25, 250, 301.

² 346.

³ 117.

⁴ 117, 133, 348, 359.

⁵ 118, 133.

⁶ 22, 118.

⁷ 22, 132, 133, 250, 306.

⁸ 290.

⁹ 132, 250, 306.

¹⁰ 170.

¹¹ 14.

¹² 250.

¹³ 133.

¹⁴ 23, 130, 344.

¹⁵ Cf. the discussion of the Khân el Ahmar mosaics by Hankin in *QSt.*, 1929, pp. 98 ff.

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and in Africa (*Inventaire*, II. 261). Its development can be studied in the Gaulish and African mosaics of Vienne, Tabarka, and Timgad (*Inventaire*, I. 167, II. 940, III. 140).

B 12, an old Greek type found in the Clazomenae sarcophagi (l.c.) at Olympia and at Metapontum (Speltz, Pls. 19 and 22).

H 1. Roman hall (beginning or middle third century) at Miletus (*Milet*, Vol. I, fasc. 7, Pls. VI and VII).

H 3. Sidon mosaic (*Syria*, VII, Pl. II, dated first century A.D.) and at Pompeii.

H 5. Byzantine church (time of Justinian) at Miletus (*Milet*, I. 7, Pl. XXV) and the Madaba Mosaic (*RB*, 1897, p. 652), dated A.D. 608.

H. 6. See No. 212.

I 3. Byzantine church, Miletus, and c. A.D. 500, at Ravenna (Petrie, *Decorative Patterns* U J.).

I 4 ('duplex' sign) Eleusis mosaic (Speltz, Pl. 26), Pergamum (Roman) mosaic (*Athen. Mitt.* 1907, Pl. XVI), Melos (third century A.D.) (Bosanquet in *JHS*, 1898, p. 67, Pl. I), Miletus (fourth century A.D. Roman bath) (*Milet*, I. 9, Pl. XL); it is very common in Gaul and Africa.

I 6. Sidon mosaic (*Syria*, VII, Pl. II).

I 13. Miletus basilica (l.c.).

I 14, the formalized Scythian shield (*pelta*) is very frequent in African and Gaulish mosaics; it occurs also at Melos (l.c.) and Miletus (l.c.). Cf. Blanchet, *Étude sur la décoration des édifices de la Gaule romaine*, p. 114 f., id., *La mosaïque*, p. 63 f., 98 (100-400 A.D.), and Speltz, Pl. 32.

J 3 (scales) occurs on Mycenaean pottery, and can be traced from Corinthian vases through *terra sigillata* (Oswald and Price, *Terra Sigillata*, Pls. X, 1, 9, XXVIII, 4, XXIX, 1) and African pavements (Gauckler, p. 2108).

J 4. Pergamum (Roman mosaic) (l.c.), Pompeii and the 'Villa of Horace' (first century A.D.). (Cf. *Memoirs of the American Academy*, Rome, 1932, Vol. X, Pl. 42.)

J 6. See note 2 to No. 25. Cf. also *AAnz.* 1914, col. 309 (Africa); *ibid.* 1911, col. 359 (Sophia).

The question of the dependence of the mosaic decoration on carpets has been much debated. The matter cannot be satisfactorily decided until we have much more and much better dated carpets than at present. That there are striking similarities it would be idle to deny. Cf. the Roman fourth-century carpet from Egypt (*Bull. Metrop. Museum of Art*, 1932, p. 158) with a border *A 19* and ornaments *I 4* alternating with grapes in squares. See also the textiles published in *AAnz.*, 1912, col. 273, and cf. *AAnz.*, 1920, col. 92.

15. THE DIVISION OF THE FIELD. Free composition is practically unknown in the later periods of mosaic art. If tried occasionally, as at Beit Alpha, the results are not very encouraging. Other examples are the Orpheus mosaic, which is, however, arranged in three levels, and the Beit Jibrin hunt, where the maker was aided by the narrowness of the strip to be filled. We see that the main field at Beit Jibrin was divided geometrically before being decorated.

The mosaic artist organized his field by various devices. First he surrounded it with a more or less ornate border (varying from a simple line¹ to very rich and complicated types²). The border (for the various types see Vol. II, p. 138) separated the field from the surround, a white space occasionally sprinkled with some simple decoration of sprigs, crosslets, indented squares, diamonds, &c. The field itself was divided into compartments—as must be added, with a gain of decorative effect. The most graceful way of effecting such a division is the vine-trellis forming circular medallions (see p. 62); we have also examples of a radiate division,³ or division by interlacing circles (*J 1*), interlacing circles and squares (*J 2*), by straight lines,⁴ hexagons with

¹ 23 (8).

² 118, and especially 133.

³ 20, 22, 69.

⁴ 23, 126.

small squares,¹ or elongated hexagons crossing each other (*H* 5). In all these cases the medallions had to be filled, usually with animals, birds, flowers, or fruits. Such systems, however, cause groups joined by one motive, e.g. a hunter and the animal, to be isolated in two medallions (Nos. 133, 291).

In other pavements the network becomes more serrated, with the result that the medallions are squeezed out and limited to specially reserved places.²

Another variety is decoration by scales (*J* 3) or the popular garlands enclosing lozenge spaces (*H* 7). In these cases any decoration besides the geometric network is excluded. To the same type belong the interlocked lines (*H* 8 and *H* 9) or the crossing lines (*H* 1-3), which become closely knitted bands without any interstices.³

The latter types lead to the covering of the field with the same device repeating itself ('all-over' pattern), whether sprigs,⁴ leaves (*J* 5), or crosslets.

Although the development sketched out above is not to be understood chronologically, nevertheless one may say, from comparison of superimposed patterns,⁵ that the simpler types referred to at the end are commonly later.

16. INSCRIPTIONS.⁶ As befits the general character of the late period with which we are dealing, inscriptions are in a higher percentage in Palestine than, e.g., in Gaul.⁷ Those preserved are in four languages: Greek (the majority), Judaeo-Aramaic, Armenian, and Syriac. Two are bilingual (22, 326.) They are all ecclesiastic in character, with two exceptions.⁸

17. CHRISTIAN INSCRIPTIONS.⁹ From the general mass of inscriptions we can distinguish two groups, dedicatory and funerary inscriptions. Before entering into a consideration of their peculiarities, it will be advisable to survey their common characteristics, especially as it is often difficult to differentiate clearly between the two groups.

The first thing which strikes the observer is the evident anxiety of the people of the time for the salvation of their souls. The formulae Ὑπὲρ σωτηρίας,¹⁰ Ὑπὲρ ἀναπαύσεως,¹¹ Ὑπὲρ ἀντιλήψεως¹² are constantly repeated, as well as invocations: Κύριε βοήθησον (335A, 336, 359), Κύριε μνήσθητι, Χριστὲ μνήσθητι,¹³ the suppliant being the servant of the Lord (δοῦλος, δούλη).¹⁴ Works are executed in pursuance of vows: Ὑπὲρ εὐχῆς.¹⁵

The specifically *dedicatory inscriptions*¹⁶ contain usually a reference to the founders (or donors) by name¹⁷ or anonymously,¹⁸ as a rule with a prayer for them;¹⁹ occasionally also with a prayer for past and future donors;²⁰ reference is made to the persons by

¹ 346.

² 13, 158.

³ 164.

⁴ 70, 102.

⁵ 23, 346.

⁶ There are several inscriptions which are either much mutilated or of which nothing is known beyond the fact of their existence (8, 24, 84, 157, 288, 289, 306). Nos. 20, 86, and 344 have not yet been published in full.

⁷ Gauckler, p. 2125.

⁸ 146, 290.

⁹ On Christian mosaic inscriptions in Palestine, with comparisons with Syria and Trans-Jordan, see Vincent et Abel, *Emmaüs*, Paris, 1932, p. 199 f., and notes.

¹⁰ 11, 13, 62, 125.

¹¹ 115, 120 A, 301.

¹² 13, 26, 62.

¹³ 62, 111, 266.

¹⁴ 62, 111, 266.

¹⁵ 120 A.

¹⁶ 11, 13, 20, 23, 26, 27, 62, 132, 266, 306, 346, 359.

¹⁷ 11, 20, 26, 27, 266, 306.

¹⁸ 62, 132. Cf. also *RB*, 1903, p. 611; *ibid.* 1915, p. 279; *Inventaire*, II, 117.

¹⁹ 11, 13, 20, 26, 27, 266, 306.

²⁰ 62. Cf. 69. Cf. *RB*, 1892, p. 641 f.

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whose endeavours the building has been erected or paved,¹ occasionally with a reference to the building, or the 'work' completed.² The persons mentioned are priests³ or high officials.⁴ Often various persons are mentioned,⁵ all of whom probably contributed to the expenses.

The *funerary inscriptions*⁶ contain sometimes a clear reference to their character by beginning with the words Θήκη⁷ or Ἐνθάδε κείται.⁸ More often, however, they begin with the same formulæ as the dedicatory inscriptions. Once we have the classical Χαίρεσθε⁹ and Εὐτύχει.¹⁰

The *Deity* is represented by the monogram¹¹ or by the appellations Κύριος,¹² Ἰησοῦς Χριστός, abbreviated IC XC,¹³ or in the vocative ἸΥ ΧΕ,¹⁴ or in full Χριστός,¹⁵ or is called φιλόανθρωπος¹⁶ or παμβασιλεύς.¹⁷ We find also the letters ΑΩ¹⁸ and Φῶς Ζωῆς.¹⁹

Versets from the *Holy Script* occur, Ps. CXVII. 19, 20²⁰ and Ps. CXXI. 8²¹ are used at the entrances of churches.

Saints. Apart from a general salutation of the 'Martyrs of God',²² we find mention of a martyr George,²³ of St. John, St. Cyr,²⁴ and other saints, called Κύριος, *mar* (Syriac).²⁵

The hierarchy. References occur to bishops,²⁶ an abbot (335 A), hegumen,²⁷ several times to priests (πρεσβύτερος),²⁸ once called ἱερεύς,²⁹ in Syriac *kāhēn*,³⁰ deacons,³¹ one of them 'of Jerusalem',³² a sub-dean 'of the Holy Resurrection',³³ a παραμονάριος (?),³⁴ monks,³⁵ 'brothers'³⁶; this last might, however, mean natural brothers or the members of a lay corporation.

Reference to several *churches* is made, some of them well known from other sources (Holy Resurrection,³⁷ the New Church of the Mother of God,³⁸ both at Jerusalem). See also n. 1 on p. 60.

Lay titles are less frequent. The emperors are mentioned twice certainly³⁹ and perhaps four times,⁴⁰ mostly in connexion with dating. They are called κύριος,⁴¹ δεσπότης.⁴²

We find also counts,⁴³ a scholasticus (335 A), a primicerius,⁴⁴ a protoducenarius (?),⁴⁵ and a cubicularia.⁴⁶ Cf. p. 70 for titles on Synagogue inscriptions.

Some of the *names* appearing in the inscriptions can be classed as definitely Christian

¹ 13, 23, 266, 359. ² 13, 26, 27(?), 266, 306, 346.
³ 11, 23, 306, 346, 359. ⁴ 20 (6). ⁵ 11, 13.
⁶ 98, 111, 115, 116, 117, 118, 120, 120 A, 125 (7), 151, 271, 301.
⁷ 98. ⁸ 151. ⁹ 71, 291. Cf. *AAuz.*, 1922, col. 55. ¹⁰ 125.
¹¹ 271, 336. Cf. *Inventaire*, II. 277, and Petrie, *Decorative Patterns*, SR.
¹² 125, 266, 335 A, 336, 359; a term used also for saints, emperors, bishops (132), priests (359), and ordinary persons (86).
¹³ 110. ¹⁴ 55, 111. ¹⁵ 23 (8). ¹⁶ 62. ¹⁷ 23 (8). ¹⁸ 33, 62, 110.
¹⁹ 62. ²⁰ 33, 112. ²¹ 111, 112, 125. ²² 71. ²³ 98. ²⁴ 326. ²⁵ 119, 326.
²⁶ 27?, 306(?), 336(?), 346; archbishop, country-bishop (359).
²⁷ 20(2), 98. ²⁸ 13, 20(4), 98, 115, 359.
²⁹ 23(8). This might also mean a bishop, see *RB*, 1924, p. 597 f., 1930, p. 476. ³⁰ 326.
³¹ 27(?), 115, 271, 359. ³² 271. ³³ 120 A. ³⁴ 306. ³⁵ 11, 115. ³⁶ 11, 301, 346.
³⁷ 120 A. ³⁸ 98. ³⁹ Iustinus (22), probably the first; Flavius Iustinus (the second) (98).
⁴⁰ Mauricius (?) (151), Anastasius (?) (27). ⁴¹ 27(?). ⁴² 98.
⁴³ 20 (1), 86, 146, 359. ⁴⁴ 11. ⁴⁵ 306. ⁴⁶ 116.

(compounds of θεός and names of Biblical origin): Anastasius (20/1), Elias (20/4), Jacob (117), Isaiah (119), John (20, 26, 326, 259), Jonas (326), Mary (20/6, 125), Obodianus (23/8), Peter (20/1), Stephen (125/1, 359), Susanna (111, 117/4, 118), Theodosia (116, 133), Zechariah (26).

Other names without such specific character were common among Christians, as: Alypius (13), Anatolia (151), Augustine (335 A), Cyriacus (98, 359), Elpidius (115), Eugenius (115, 146), Euphratas (115), Eusebius (115), George (13, 306), Georgia (133), Valentinus (266), Zosimus (20/1).

Finally, we find names of a definitely non-Christian type, as: Agathonicus (115), Antonius (13), Callistratus (120 A), Cassion (26), Iulianus (13), Maximus (20/6), Reginus (336), Sergius (11).

The *Armenian*,¹ and the one *Syriac*² inscription (a bilingual), follow the general trend of the Greek inscriptions. Here also we find prayers for 'the memory and salvation'³ the formula 'In fulfilment of the vow',⁴ prayers for 'all Armenians, whose names the Lord knows',⁵ references to Saints,⁶ to a bishop as 'Lord',⁷ the formula 'This is the tomb'.⁸

18. SYNAGOGUE INSCRIPTIONS. All synagogue inscriptions in Palestine known till 1928 are collected and commented upon by Klein in *Tediot* II. 23-48. The synagogue inscriptions⁹ preserved are all of a dedicatory type and show—*mutatis mutandis*—a considerable similarity with the Christian inscriptions of the same type.¹⁰ They invariably begin with the formula דְּכִיר לְטַב followed by the names of the benefactors, and in one case closing with a prayer for them.¹¹ We find also a prayer for future benefactors.¹² The donors are: Rabbis (167, 296), Priests (69), the Manager of a Synagogue (69), a Levite (86), once a Comes (86), somebody's Lordship, מְרוֹתָה (69).

Ordinary donors are also given the polite title of 'Lord',¹³ קוֹרֵם. In one case various persons were mentioned together,¹⁴ while in another¹⁵ each name seems to have been fixed in the part of the pavement for which the donor paid.¹⁶ Reference is made to the pavement as הָרָה טַבְלָה.¹⁷ The Χαίρεσθε has its parallel in the דְּנִיאל שְׁלוֹם.¹⁸ Biblical passages are quoted in the Sacrifice of Abraham.¹⁹ The Deity is referred to as 'King of the World', and the emperor was apparently called 'King' (בְּשֵׁתָה מַלְכוּתָא).²⁰

The names are in about equal proportions Hebrew and Gentile. We find in the former category: Benjamin (69), Hanina (22), Hanania (86), Pinhas (69), Rebecca (69), Tanhum (86, 167, 296), Yair (69), Yose (69, 86), Yudan (86, 296).

In the latter we find: Butah (Vita) (167), Dosi (86), Leontios (86), Marianos (22), Monica, Photius, Proton, Sallustius, Theodorus (all 86), Yusta (Iustus) (69).

¹ 116, 117, 118, 120, 132.

² 326.

³ 132.

⁴ 120.

⁵ 132.

⁶ 119, 326.

⁷ 116.

⁸ 118.

⁹ 22, 69, 86, 167, 296.

¹⁰ The parallelism is still more accentuated in the Hammam Lif inscription (see p. 64, n. 2) where the formula is used 'pro salutem suam ancilla tua'.

¹¹ 86.

¹² 69.

¹³ 86.

¹⁴ 86.

¹⁵ 69.

¹⁶ Cf. the Cilli inscriptions (*Öst. Jahresh.*, *Beiblatt*, I. 30): f(ecit) p(edes) CCX, &c., and the Parenzo and Pesaro pavements, Blanchet, *La mosaïque*, p. 50 f.

¹⁷ 167.

¹⁸ 22.

¹⁹ 22.

²⁰ 22, 86.

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Reference should also be made to the names of the Seasons in Hebrew¹ (cf. No. 23 (1) in Greek), and to the names of the signs of the Zodiac.²

The synagogue inscriptions are in Judæo-Aramaic (there is one bilingual inscription³) and in square characters.

19. DATING OF INSCRIPTIONS. (a) *Absolute*. We find in use dating by eras⁴ or by the years of the emperor,⁵ once perhaps by a world era.⁶ (b) *Relative*, by the year of the indiction.⁷

The months mentioned are commonly Roman,⁸ four times Macedonian,⁹ and once Armenian.¹⁰

20. FORM OF THE INSCRIPTIONS. The most popular form was the *tabula ansata*,¹¹ next comes the circular form, with the inscription either arranged in straight lines inside the circle,¹² or running round the border.¹³

The inscriptions are mostly in black letters on a white ground: the lines and the interpunctuations are marked in red.

The inscriptions are mostly placed before the apse or altar¹⁴ or the bema,¹⁵ often above or below the main panel in the nave¹⁶ or aisle,¹⁷ at the entrance.¹⁸ The position along the border (No. 118) is unusual.

21. DATING OF THE MOSAICS. There are very few absolute datings¹⁹ by inscriptions and two cases datable within several years.²⁰ The dates accompanying pavements are all from forty years at the end of the sixth century, and consequently of little help for the study of the development of style. The evidence of superimposed pavements²¹ is contradictory. Dating has therefore as yet to be done on archaeological or internal evidence, and cannot therefore be regarded as equally reliable with the dating of pottery or even sculpture, especially as contemporaneous pavements might differ widely in style (cf. the pavement in the village of Beit Alpha, dated A.D. 518-27, with the pavements in the town of Beisān, dated A.D. 567-9).

Of pavements sufficiently well preserved to serve as comparison there are two Antonine mosaics and one Constantinian which can be dated with fair certainty (23(1), 346, and 344). The mass of decorated, undated work belongs to the fifth and sixth centuries; a few examples of later work are 106, 172, 342. How much the datings on internal evidence may differ can be seen in 69.

22. TECHNIQUE. (a) *Foundations*. The foundations are similar in all cases where they have been observed. They consist of three elements: (i) a bed of rough stones²² or pebbles²³, packed debris²⁴ or beaten earth²⁵ is followed by (ii) a thick layer of concrete or mortar²⁶ made from lime and ashes,²⁷ or mixed with charcoal²⁸ or with

¹ 22, 69.

² 22, 69.

³ 22.

⁴ Of Gaza (306), of Arabia (11), of Beisān (335 A), of Tyre (359).

⁵ 22, 27(?), 98, 336(?).

⁶ 62.

⁷ 13, 62, 98, 151.

⁸ 13, 20—all twelve—, 98, 151, 335 A.

⁹ Ζανθικός (?) 62, Γορπιαίος (11), Πάνιμος (335 A), Λῶος (359).

¹⁰ 118.

¹¹ 11, 27, 86, 111, 125, 132, 289, 346 twice, 359.

¹² 86, 116, 146, 296, 340, 346.

¹³ 120 A, 125.

¹⁴ 306, 326, 359.

¹⁵ 86.

¹⁶ 69, 266, 306.

¹⁷ 86.

¹⁸ 20, 22, 69, 306. Cf. *RB*, 1903, pp. 434-6.

¹⁹ A.D. 516 (?), 521, 555, 558, 561, 566, 567-9, 601 (Nos. 27, 335 A, 359, 336, 306, 98, 20, 11).

²⁰ 518-27, 582-602 (?) (Nos. 22, 151). As to dated pavements in Syria and Trans-Jordan see Dalton, *East Christian Art*, p. 296 f.

²¹ 23, 346.

²² 217, 347 B.

²³ 306.

²⁴ 14.

²⁵ 284.

²⁶ 283, 310, 322, 347 B.

²⁷ 164.

²⁸ 40.

ashes and sand.¹ On this is laid (iii) a thin layer of plaster or cement, in which the tesserae were fixed (this layer was not observed in Nos. 14, 40, 217, 306, 322).²

(b) *Tesserae*. Apart from a few cases of *opus sectile*³ all pavements are made of *opus tessellatum* with occasional use of small triangular or curved tesserae for the finer work.⁴

The fineness of the tesserae varies from 3½ cm. sq. to 1 mm. sq., which is, of course, exceptional. On the whole one can distinguish three qualities of pavements: (i) coarse pavements with 4 to 20 tesserae to 10 cm. sq., mostly white (with two subdivisions 4-10, 15-20); (ii) a middle quality with 20 to 30 tesserae to 10 cm. sq. (most common in 25 cubes); (iii) fine work, 42 to 100, or even 157 tesserae to 10 cm. sq., there being a distinct group of pavements of the finest quality of about 90 to 100 tesserae to 10 cm. sq.

(c) *Material*. As a rule local limestone has been used, marble only rarely. It has been suggested that the green tesserae occasionally observed⁵ were imported from Greece and Egypt. Green glass tesserae were used in pavements in order to heighten the effect of certain parts of the decoration, e.g. jewels.⁶ If found among debris, glass tesserae usually indicate the existence of wall mosaics.⁷

(d) *Colours*. As to the colours used, we find a gradation from two-coloured pavements,⁸ through the very common three-coloured variety with black, red, and white (twenty-two pavements), to the big coloured pavements as Nos. 118 or 133, which contain a surprising variety of shadings (e.g. No. 118 has two varieties of red, several varieties of grey and yellow, of blue, violet, &c. No. 22 has twenty-two hues of seven colours). The background is always white, as in classical times.⁹

(e) *Method of Work*. The rule laid down for good pavements by Bieber-Rodenwaldt (*Fahrbuch*, 1911, p. 7 f.), viz. that in the background one or two rows of tesserae follow the shape of the figures and then the rest is filled out, is observed in almost all figured pavements (excepting e.g. No. 69 in part). There are no reports as regards any colouring of the cement to suit the colour of the tesserae (*ibid.*).

23. FORGERIES. Forgeries of mosaic work are rare, as the work is too difficult and requires a greater outlay of time than an average forger would be willing to devote

¹ 82.

² This agrees well with the foundations found at Delos (Bulard in *Mons. Piot*, XIV. 185 ff.), viz. 7-8 cm. coarse cement, 2-3 cm. fine plaster, or Pergamum (*Pergamon*, V, 1), viz. 20 cm. stone fragments, 2-4 cm. mortar and bricks, 1½ cm. mortar and fine brick fragments, or Guérignaud (France) (Blanchet, *Étude sur la décoration des édifices de la Gaule romaine*, p. 75), viz. 40 cm. covered by 2 cm. red mortar.

One may occasionally draw conclusions as to the date from the quality of the foundations; cf. Vincent-Abel, *Emmaüs*, p. 197, where the thin and hard Roman cement foundations are contrasted with the thick layer of soft mortar of the Byzantine period.

An interesting example of the care with which the mosaic worker proceeded in laying the foundations has been mentioned by Vincent-Abel, *Jérusalem nouvelle*, p. 340.

³ 11, 23 (4), 89, 115.

⁴ e.g. 23 (1).

⁵ 250, 348.

⁶ 22, 23, 133, 250. This is an old Hellenistic practice found at Pergamum (V, 1, p. 69 f.) referred to by Pliny ('splendor', *NH*, XXXV. 5) and used in Africa (*Mons. Piot*, XXVII, Pl. VI, p. 78), and in the Sofia fourth-century church, *AAnz.*, 1912, col. 559 ff. Cf. Kisa, *Das Glas im Altertum*, II, pp. 372-6.

⁷ 14, 113(?).

⁸ 15 (2), 308, 309.

⁹ Pierce-Tyler, *L'art byzantin*, No. 23.



1. No. 335 (1)



2. No. 335 (3)



3. No. 336



(1)



(2)



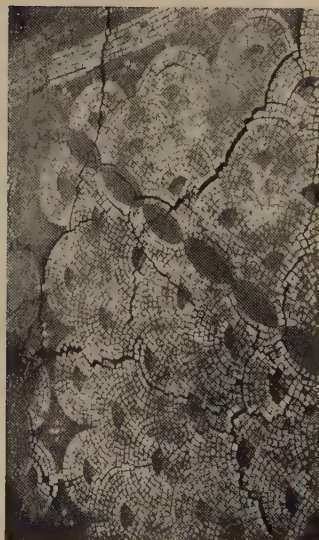
(3)

No. 342

MOSAIC PAVEMENTS IN PALESTINE



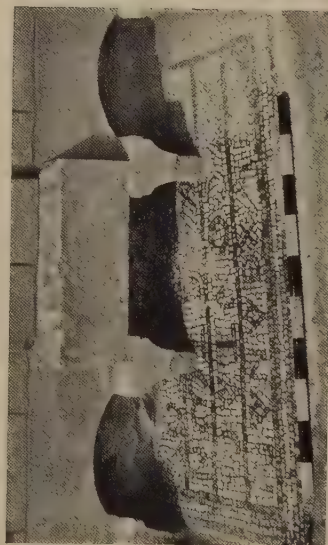
1. No. 52 (2)



2. No. 225



3. No. 52 (3)

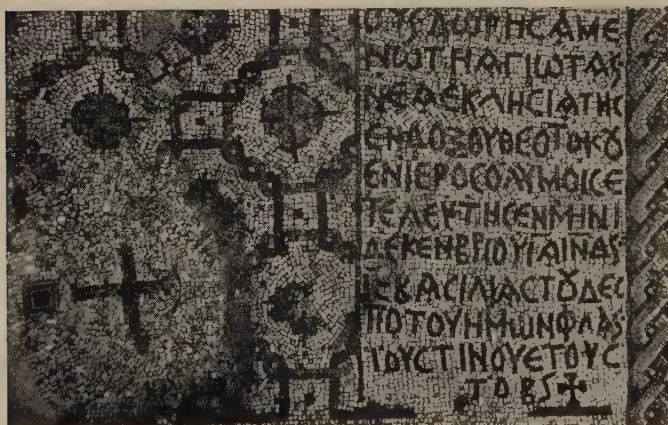
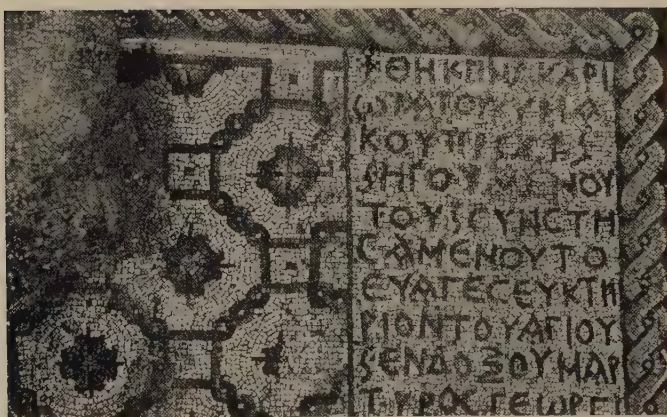


4. No. 55 (5)
Cf. p. 73

MOSAIC PAVEMENTS IN PALESTINE



1. No. 345



2-3. Nos. 98, 347



1. No. 212



2. No. 329



3. No. 355 (1)

MOSAIC PAVEMENTS IN PALESTINE

MOSAIC PAVEMENTS IN PALESTINE

to it. Also this work is no longer commercially produced in the country and there is probably no person in Palestine sufficiently skilled and sufficiently dishonest to produce work which would sell in comparison with ancient mosaics. Modern work purporting to be ancient is now perhaps only executed with a view to establishing doubtful identifications. P. Vincent, O.P., has been good enough to inform the writer that he considers No. 55 to be modern and No. 130 to be perhaps ancient but no longer *in situ*. Cf. also No. 156.

24. THE ARTISTS. We know very little of the men who made the pavements. We know the names of the Beit Alpha artists: Marianos and his son Aninas, who describe themselves as τεχνῖται, and of Kallinikos, who restored the Deir Wādī el Qilt pavement c. A.D. 1179. The Beit Alpha workers were certainly local artists; but in general we do not know whether the workers were local or foreign and which towns were the centres of mosaic art. Cf. the corporations of ψηφιστάι, Grégoire, *Inscriptions*, 226. It has been suggested that Antonis Galoga,¹ the pupils of Obodianus the Priest,² and the 'Brothers, Pelagius and Thoma',³ made the pavements in which they are mentioned. There has been one Jewish family apparently specially concerned with Galilean synagogues, including their pavements (perhaps as artists), viz. the family of one Buta, his son Tanhum, his grandsons Yudan and Yosi, and his great grandson (Klein, *Yedi'ot*, II. 37). Cf. Nos. 167, 296.

It can be assumed from a comparison of the frequency with which certain motives appear that the mosaic worker of the common sort (*tessellarius*) worked from a copy-book of patterns. Cf. Lantier in *AAnz.*, 1931, col. 468 and 573 f. Blanchet, *l.c.*, p. 24.

It should be noted that in conformity with the usage of the time the expressions ψηφωθήνε, ψηφῖδι κοσμήσας apparently refer to the donors and not to the makers.^{4,5}

25. REPAIRS. Owing to the fragile character of mosaic work and the troubles which devastated Palestine from A.D. 614 onwards, we find repairs—usually with inferior material, such as cement—fairly frequent.⁶ The repairs were almost always executed with white tesserae, occasionally covered with some modest sprigs.⁷ Now and then the old tesserae were re-used,⁸ but they were almost always re-set without regard to colour or pattern.⁹

26. ICONOCLASTIC MUTILATIONS. Such mutilations have been noted in very many cases.¹⁰ They have been usually restricted to images of living beings, and occur both in churches and in synagogues. They are easily recognizable by their discriminating character; the excision has been sometimes practised with great care so as to avoid injuring any inscriptions.¹¹ A curious case of a 'palimpsest' mosaic, with the animals' forms recognizable among the later flowers, has been found at Kh. 'Asida.¹²

M. AVI-YONAH.

¹ 13.

² 23 (8). Cf. the Cilli inscriptions, *Österr. Jahresh., Beiblatt*, I. 33: 'Optianus... cum famulis suis.'

³ 346.

⁴ 23 (8), 146, 266, 346, 359. Cf. Gauckler, p. 2123.

⁵ A list of makers of mosaics mentioned in pavements in Palestine, Syria, and Transjordan is given by P. Thomsen, *BZ*, 1929, p. 598. Cf. also Blanchet, *La mosaïque*, p. 55 f.

⁶ 22, 23 (1) repaired twice, 62, 69, 104, 266, 301, 312, 343, 347, 354, 359.

⁷ 62, 343, 347.

⁸ 301.

⁹ Ibid.

¹⁰ 23, 69, 115, 301, 302, 343, 346, 348, 354, 359.

¹¹ 69.

¹² Cf. pp. 17-19.

TALL ABŪ HAWAM

Interim Report

TALL ABŪ HAWAM lies on the eastern outskirts of the modern town of Haifa, between Mount Carmel and the River Kishon, and a mile or more from the shore of the Bay of Acre. A stagnant creek surrounding it at a few yards distance on the west and north, suggests a comparison between its situation in antiquity and that of Haifa to-day. Mr. P. L. O. Guy well describes its position (in *Bulletin No. 1, Palestine Museum, Jerusalem, 1924*):

'It must originally have been situated on the coast at the point where the mouth of the Kishon would form a small harbour, and have commanded the road along the shore towards Acre as well as that which still leads inland to the Plain of Esdraelon. To-day, however, the sand, and the alluvium from the river, have silted up the bay (in 1922-3 the coast-line advanced some 15 metres seaward), and the Acre road now runs along the beach nearly two kilometres north of the Tell.'

The mound, which rose originally about 7 m. above the surrounding plain, and measured some 80 × 90 m. across, was partially destroyed by unauthorized excavation a few years ago: the clearance of the remaining section, amounting to about half the area of the site, was begun in November 1932 by the Department of Antiquities.

The present report, based on excavations lasting a month and a half, is introductory to a fuller account which will follow the complete clearance of the site. Detailed plans and description of the pottery and other objects excavated from the tell are reserved for that account. The plan and section published on Pls. XIX and XX are provisional and show the relation of the area already excavated to that which has still to be completed and to the destroyed parts of the mound.

The occupation of the site falls between the Late Bronze Age and the Roman period. Within these limits four phases of building can be distinguished, punctuated by at least two extensive burnings.

The original settlement was planted on a low sand dune in the closing stages of the Late Bronze Age. The pottery, conspicuously including white-slip milk-bowls, Base-ring ware, other characteristic Cypriote types, and Mycenaean painted sherds, belongs to the fourteenth and thirteenth centuries. Nothing earlier than this, so far as I am aware, exists on the site. Either at this time or soon afterwards, the place was fortified with a solid wall of Cyclopean masonry, of which a short section has been cleared at the north and north-west edges of the tell (Pl. XXI, 1). Its foundations, at the base of which fragments of Late

TALL ABŪ HAWAM

Bronze Cypriote ware were found, rest on sticky sand mixed with gravel: they could not be satisfactorily examined as the ground is water-logged. In square D 1 (Pl. XIX) a footing or salient of heavy stones projects from the base of the wall. Of the remainder of the wall part has been destroyed, part not yet examined: at the east side only slight traces of a wall have survived.

Of the private buildings of this period the remains are scanty, doubtless owing to the looseness of the underlying sand. The first houses, which may have been wooden or at least temporary shelters, seem soon to have collapsed or been destroyed by fire. Their ashes served to consolidate the foundations of the earliest stone buildings, which with one exception we found built not directly on the sand but on a thin bedding of earth and ash. The exception is a rectangular building of hard but refractory red limestone set close to the south-east edge of the tell. The walls, of tolerably laid rubble 75 cm. thick, are sunk a metre below the surface of the sand and are consolidated on the long sides by external square buttresses. Within the rectangle four large isolated stones were found lying on the sand in positions that suggest the existence of wooden supports to the roof. The stones are themselves rough, but as bases would serve to minimize subsidence in the sand. They have been slightly displaced from their presumed original positions. At the south-east end are what may be the foundations of a porch.

Around this building and to the west the sand is dotted with a number of stone-lined pits, tapering downwards, of various depths and sizes. Some of these pits survive simply as a ring of stones on the sand, others reach a depth of one to two metres, while one, apparently a well, descended to water level. The majority contained a filling of dark earth mixed with burnt and decayed matter, with a few Late Bronze sherds. In one pit a number of two-handled store jars, of a type found all over the site in the lowest levels (Pl. XXII, No. 22), had been deposited mouth downwards on top of each other. Several of these pits are dated to the earliest occupation by subsequent walls that passed directly over them.

The culture of the settlement was in the main Cypriote. The association of pottery and small objects closely resembles that of tomb groups from sites in Palestine and Syria that during the Amarna period came under Aegean influence. The best example was a collection of beads, seals, and other objects found in close connexion with a group of pottery outside the north corner of the red stone building in C 6, 7. The group was lying beside the foundations in debris immediately above the sand. It contained milk-bowl fragments, shaved conical juglets in large numbers, plain bowls in buff and drab ware,

painted Mycenaean fragments, and Cypriote bulls in Base-ring ware. In the same place was found a seated bronze statuette with fragments of gold leaf adhering to face and feet. Fragments of a second similar figure, also with gold foil, were scattered in the debris nearby, and the legs and other fragmentary parts of a carved ivory chair on the same scale. The statuette, one hand of which appears to have grasped a weapon or staff, while the other was held horizontally, palm downwards, closely resembles seated statuettes from 'Ein Shams and Beisān in Palestine, and a similar figure found at Minet el Beida in Syria.¹ Of seven cylinder seals at least three are of Cypriote type.

Within the building itself, also close to the sand, were found the remains of four painted faience rhyta, of which three represent human heads wearing a high cylindrical crown, the fourth a ram. All bear a close resemblance to faience rhyta found by A. S. Murray at Enkomi in Cyprus, and illustrated by him in the British Museum publication *Excavations in Cyprus*, Pl. III. These and other objects will be illustrated in a subsequent detailed report.

The occupation of the town seems to have continued without serious interruption into the beginning of the Early Iron Age—the pottery of the two periods merging into one another imperceptibly. In the meantime, however, most of the original stone buildings collapsed and others replaced them, sometimes following the old lines, often ignoring them. The surviving foundations of the newer structures are generally separated from their predecessors by only a few centimetres of ash or earth. Remembering the conditions of continuous destruction and repair that govern the growth of an Oriental village it is unnecessary to look for a definite line of transition from one period to the next, but for the sake of clarity the earlier and later foundations have been called respectively the Vth and the IVth Stratum. Among other buildings that fell into disuse and were reconstructed probably during this period of transition was the red stone building on the south-east edge of the town, the remains of which now served as foundations to a slightly larger but inferior building on the same site with an extension of a few metres to the north-west. Within the walls of the new structure towards the west corner stood a short monolithic pillar, rectangular in section with an irregular bulge at the top. It was set upright on a hard floor of mixed debris containing earth, ashes, sand, and fragmentary bones. Cypriote sherds and a pottery lamp came from

¹ 'Les fouilles de Minet el Beida et de Ras Shamra', F.-A. Schaeffer, *Syria*, 1929, Vol. X, Pl. LIV, 1. Some of the pottery and other objects found associated at Minet el Beida show a curious resemblance to our group, as will appear when the details of the latter are published. If due allowance be made for the great difference in size and importance of the two sites the analogy may be extended also to their respective geographical and economic positions. See the pertinent and suggestive note appended by M. René Dussaud to the article quoted.

TALL ABŪ HAWAM

this filling as well as the remains of a faience vase, a thin gold pendant with a human figure crudely scratched upon it, some beads, bronze fragments, and a marble mace-head. These objects, like those associated with the statuette, belong presumably to an earlier stage in the occupation than does the pillar in its present position.

A violent conflagration, which may provisionally be placed in the twelfth century, brought this occupation to a temporary close. On Pl. XXII may be seen a representative selection of pottery characteristic of the first two strata. The intensity of the fire toward the middle of the town can be gauged from Pl. XXI, 2, where the ashes, which lay directly over the walls of Stratum IV, can be seen black and white in the section of the mound exposed. Though diminishing in thickness to right and left the burnt layer could actually be traced for several metres beyond the points up to which it is visible in the photograph. (The view taken is of squares E 3 and 4, looking south-west.) On the extreme right are foundations of III, built directly on the ashes, as also are the stones below the metre rod in the left centre of the picture.

A reduced population soon returned to the site, but occupied only a small part of it. The surviving ruins of this settlement are scanty and somewhat confused. They are generally built directly above the ashes of the former occupation, and are covered in most parts by a less distinct layer of burning some 150 to 200 cm. higher in level. Although the foundations lying between these two burnt layers embody more than a single phase of building I refer to them collectively as Stratum III.

The commonest pottery types associated with the IIIrd Stratum are illustrated in Pl. XXIII, Nos. 16-31. In the higher levels several bowl fragments of Cypriote Iron Age type were found. The bowls have incurving sides, sharply tilted loop handles, single or double, and a ring base. The surface decoration consists of a red slip, burnished, with horizontal bands of concentric rings drawn mechanically in black paint. Most of the fragments were found in the upper burning or hardly below it—a fact suggesting that the occupation did not much outlive the currency of the ware. The lowest limit of this occupation is at present uncertain. The red slip Cypriote ware is found in Palestinian sites as early as the tenth century B.C., but may last till much later. (*B.M. Catalogue of Vases*, Vol. I, Part II, p. xx). An absence of characteristic Middle Iron Age pottery seems to indicate that the site was abandoned from the ninth to the sixth century, unless one postulates a foreign population amongst whom earlier forms persisted to the exclusion of those in use in Israelite centres. One may, for example, compare Nos. 22 and 26-9 on Pl. XXIII with Phoenician pottery from the Beqa'a (C. L. Woolley, in

Syria, II, 178 ff., and Pls. XVIII and XIX), which is dated by the writer (on what evidence is not stated) from the tenth to the sixth century B.C.

In any case the town was occupied or revived probably in the Persian period. The commonest pottery type is a two-handled jar with pointed bottom, square shoulders, and low rimmed aperture (Pl. XXIII, No. 14). Jars of this kind have been found both at Tall el Fāri'a and at Tall Jamma in the south of Palestine, where they are dated by the excavators to the XXIIIrd and XXVIth Dynasties. (Petrie: *Gerar*, Pl. LVI, type 47 *h*. *Beth Pelet*, Tomb 650, Vol. I, Pl. XLIV.) They have also been found at 'Atlit intact in burials dated not earlier than the fifth century. (*Quarterly of the Department of Antiquities, Palestine*, Vol. II, pp. 41-104.) Along with these jars we find at Tall Abū Hawam two other types recorded at Tall Jamma from the same levels, a wide flat-rimmed saucer lamp without base (*Gerar*, Pl. XLVIII, type 8 *k*, cf. Pl. XXIII, No. 5), and an open bowl with heavy rim and flanged ring base (*Gerar*, Pl. LXI, type 91 *n*, cf. Pl. XXIII, No. 15). The bowl is also found at Samaria (Reisner-Fisher-Lyon, *Samaria*, I, 292, 15 *a*), and is attributed to the Persian period.¹ Fragments of these and other types are found in considerable quantities below the actual foundations of Stratum II—in the widespread but often rather indefinite layer of ash upon which that stratum is built. A few pieces of red-figure Greek ware, and one of black-figure, have also been picked up on the site (but not from any stratified deposit) and we may provisionally assume that all these belong to a tentative reoccupation in the Persian period, of which no architectural remains have survived in the area so far excavated.

Stratum II is the only level in which a distinguishable and characteristic technique of building can be traced. It consists in the consolidation of rubble walls with ashlar piers built into them at intervals of 2 to 3 m. These piers, which are not confined to corners, are composed of squared sandstone blocks so laid that on each face of the pier its courses consist alternately in a stretcher and two headers; the headers visible on the outer face of a pier are backed up against a stretcher visible on the inner, and vice versa. Since the length of the stretchers is greater than the combined width of the headers, the vertical edges of the piers are broken in outline and bond into the rubble of the contiguous walling. Masonry of this type is found sporadically all over the present surface of the mound and is a valuable indication not only of the extent of Stratum II but also of its levels, which of course conform to the contours of the tell and not to the horizontal.

¹ Both bowl and lamp are recorded at Gezer from a cistern with Hellenistic contents. Macalister, *Gezer*, III, Pl. CLXXXVII, Nos. 12 and 13.

Precisely the same technique, but in a heavier type of masonry, is found at Megiddo in the IVth Stratum, dated by the excavators to the Solomonic period. The resemblance is so peculiar (cf. our Pl. XXI, No. 2, with Guy, *New Light from Armageddon*, Figs. 23, 24) that one is bound to infer a coincidence if not in date at least in tradition. The evidence at present available seems to point to the fourth-fifth century as the most probable date for our Stratum II, based partly upon the pottery types above mentioned, which were found in and below the foundations, partly on fragments of black and brown glazed ware from the ashes on which they are built. One black-glazed sherd in particular came from below the pavement in square C 5. Here in the adjacent building, monoliths were substituted for the characteristic masonry technique, and they were employed only in the central partition wall. They suggest a survival from the Early Iron Age stratum where monoliths were occasionally used for strengthening a rubble wall.

The demolition of the many characteristic II foundations in the remaining area of the tell will probably provide more precise evidence of their date.

In the meantime one may well suppose that the technique at Megiddo, borrowed, as Mr. Guy suggests, from a north Syrian school of building in the tenth century, survived here among the Phoenician inhabitants of the coastal region down to Hellenistic times.

A limit to the extent of the present excavations was suggested by a long wall of this type which passes across the summit of the tell dividing it roughly in half (see Pl. XXI, 2). The foundations of this wall towards the middle were sunk at least a metre below the ground level, which is indicated by a door sill in place on the top of the surviving part of the wall. In the coloured plan (Pl. XIX) some of the II foundations irrelevant to the section are omitted, but they do not include any of the characteristic type.

The early Hellenistic occupation covers most of the surviving area of the tell.

Whether the town was still surrounded by a rampart is a question that awaits further excavation. The bastion of two parallel walls built obliquely across the original fortification in squares C 1, 2 (see plan) is only provisionally attributed to Stratum IV on the negative evidence provided by an absence of later sherds below a limited part of the filling. On the other hand, it is perhaps unlikely that in the short period covered by IV and V so radical a change should have occurred in the aspect of the fortifications as to require the construction of such a bastion on a different axis and on an appreciably higher foundation. In style of building the later bastion does not differ noticeably from the main wall, which is itself not of a uniform workmanship.

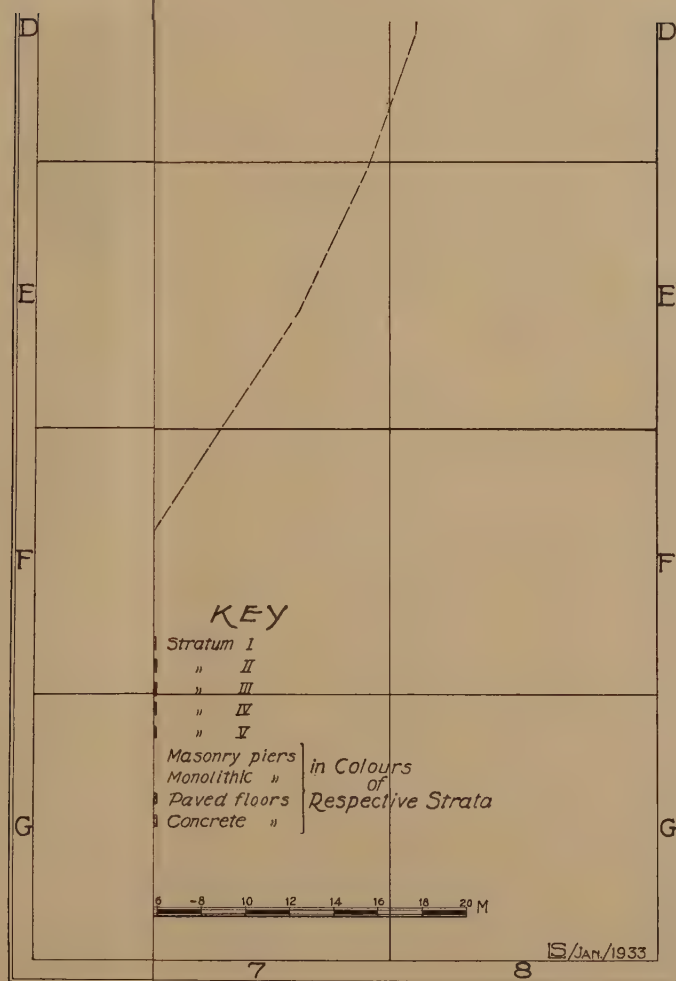
The expression 'Stratum I' is reserved for the mixed debris, containing sherds ranging from Hellenistic types to *terra sigillata*, which formed the surface of the tell. The building foundations in this debris were too fragmentary to give a plan. On Pl. XXIII, Nos. 1-15, can be seen specimens of pottery from the period of the reoccupation onwards.

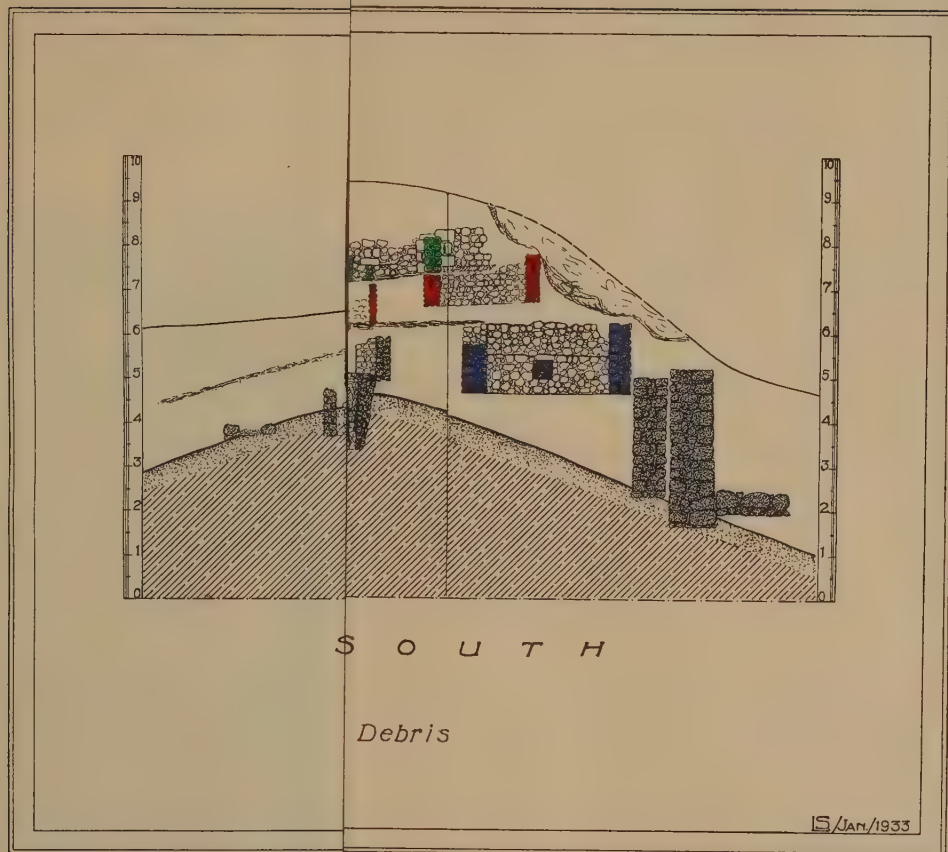
In the light of the obvious geographical importance of the site, the comparatively short and episodic character of its occupation seems to call for some comment. The town first emerges, fully grown, without evolution or history, at the moment when a burst of Aegean expansion, following the fall of Minoan power, was filling Palestinian cities with the products of Cypriote and Mycenaean culture. Can it be inferred that the town owed its existence to the commercial rather than to the strategic advantages of the site? If so, those advantages point unmistakably inland. As one among many and greater cities lining the coastal road from Egypt to the north, Tall Abū Hawam might profit from but could scarcely control the passage of commodities along that route. But as the harbour where the shortest road from Beisān, Megiddo, and the Esdraelon cities to the coast would reach the shore, its position was unique. It may be supposed that of the Aegean and sea-borne goods imported into those cities a large proportion was unshipped at Tall Abū Hawam, and this trade may well constitute the *raison d'être* of the town. If so, the failure inland of demand for overseas products, as conditions changed during the Iron Age, would soon involve decline and even abandonment of the site, especially if economic changes followed on a violent destruction of the town. This would explain the apparent discontinuity in the stratification of the Tall between Early Iron I and the Persian period.¹

What links, if any, can be established between the history of our site and fixed points in the histories of Beisān and Megiddo, where detailed archaeological evidence is available, must be left for the remaining excavation to show.

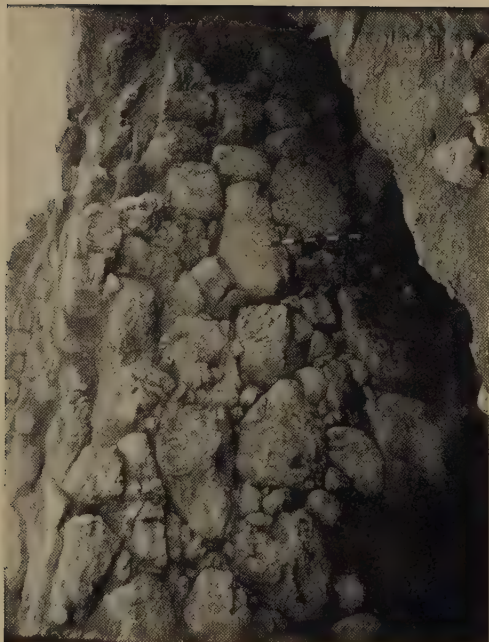
R. W. HAMILTON.

¹ Cf. a similar gap in the history of Tantūra, *Bulletin of the British School of Archaeology*, Jerusalem, No. 4, p. 39.





For Key to colours see Pl. XIX



1

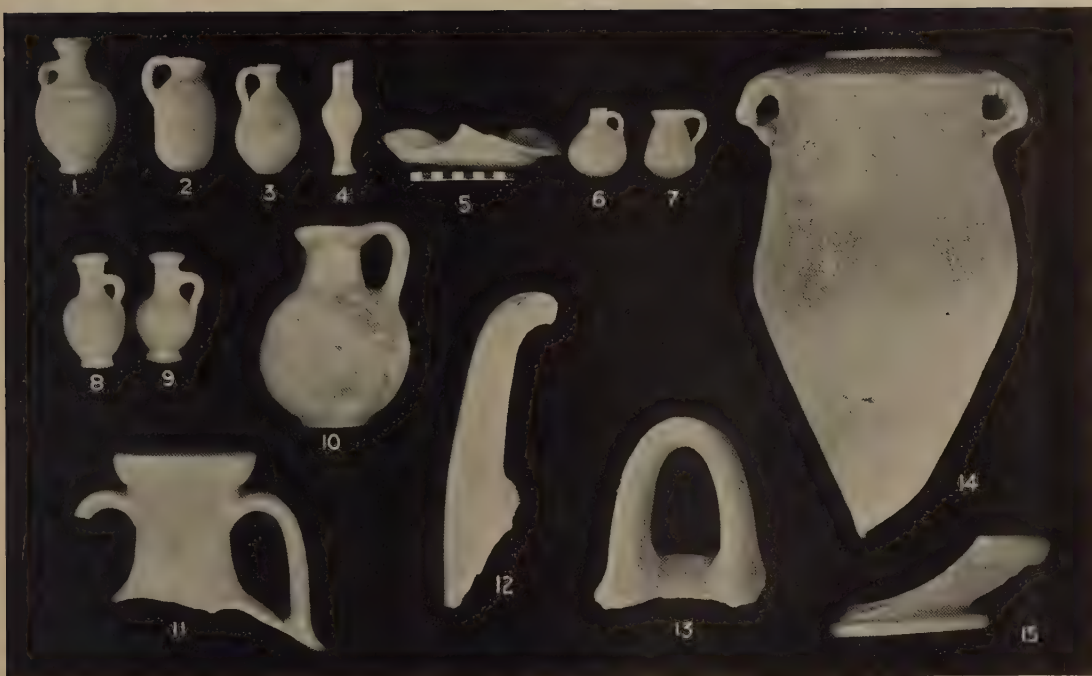


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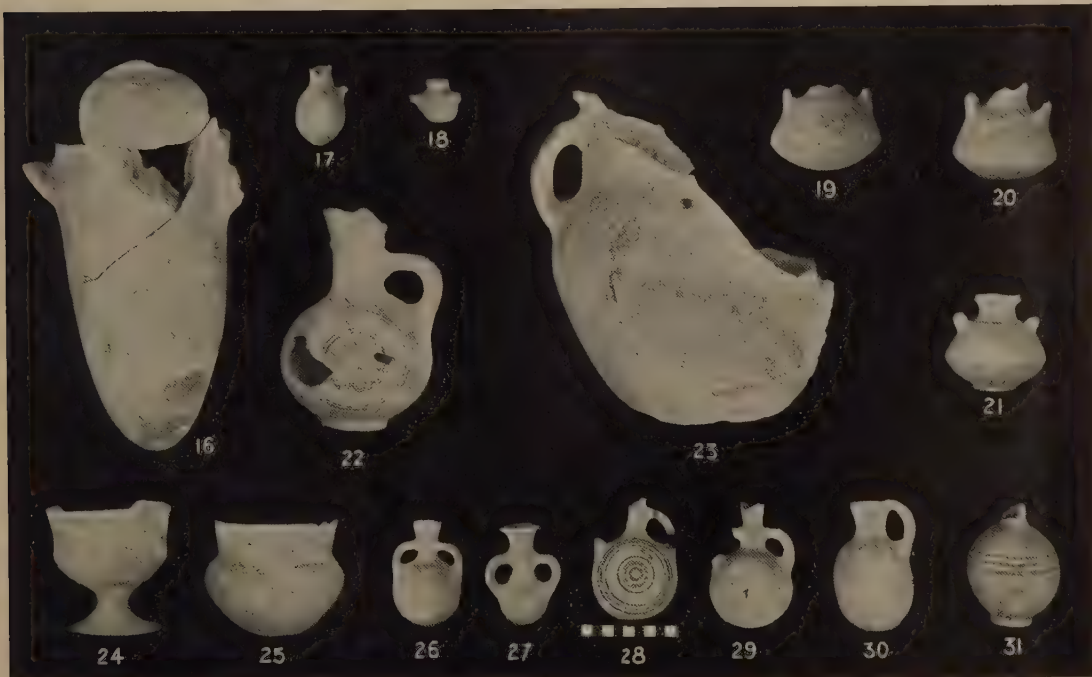
TALL ABŪ HAWAM



TALL ABŪ HAWAM
STRATA IV AND V



(a)



(b)

TALL ABŪ HAWAM

a. STRATUM II. b. STRATUM III

A TOMB AT EL BASSA OF c. A.D. 396

THE tomb here published is of interest particularly for its group of dated coins, lamps, and glass. It was discovered at el Bassa, near Rās en Nāqūra in the extreme north-west of Palestine, while foundations were being dug for a new mosque, and cleared by the Department's Inspector, Mr. N. Makhoul, in May 1932.

The tomb (v. Fig. 1) consisted of an atrium with three loculi, and was approached by a passage ending in a flight of three steps leading downwards. In the centre of the atrium was a pillar supporting the roof. The whole chamber had been plastered, and over Loculus 2 a cross (?) in red paint had been indicated. A comparatively small amount of earth had accumulated in the chamber, and the tomb appeared undisturbed.

About fifty-five coins were found, of which some thirty-two were legible and could be attributed to definite rulers, the remainder being all late fourth century *Æ* 3 or 4.¹ The earliest of the legible ones is a gold coin of Valens, in almost mint condition:

Obv. DN VALENS PERP AVG. Bust of Valens, right, diademed and robed.

Rev. RESTITUTOR REIPUBLICAE. Legionary standing right, holding in right hand labarum and in left globe (?) on which stands Victory crowning him.

(v. Pl. XXIV, 10, 12.)

This coin was minted before 378, but is not of much avail for dating, except by way of general corroboration, since gold coins remained in circulation a long time. However, its excellent condition agrees well with the date to be suggested presently for the burial of the whole group, i.e. c. 396.

The remaining thirty-one identifiable coins were all bronze (*Æ* 3), and all of Theodosius, Arcadius, or Honorius. Further, only two reverse types were represented, the *GLORIA ROMANORUM*, used by all three Emperors, and the *VIRTUS EXERCITI* of Arcadius and Honorius. The fact that only these two reverse types occurred might suggest a deliberate selection, a view which would derive support from the further circumstance that the types are distributed, apparently quite fortuitously, among the mints of Alexandria, Antioch, Constantinople, Cyzicus, Heraclea, and Nicomedia. An alternative explanation would be that for a limited period these two types had as it were a monopoly in the region of north Palestine where the tomb occurred; in that event we must

¹ Six more *Æ* 4 of *VIRTUS EXERCITI* type have been identified since the above was written. This does not affect any of the conclusions drawn below.

Area sub District
El Basso
Rock Cut Tombs
Sketch 1-25/1934

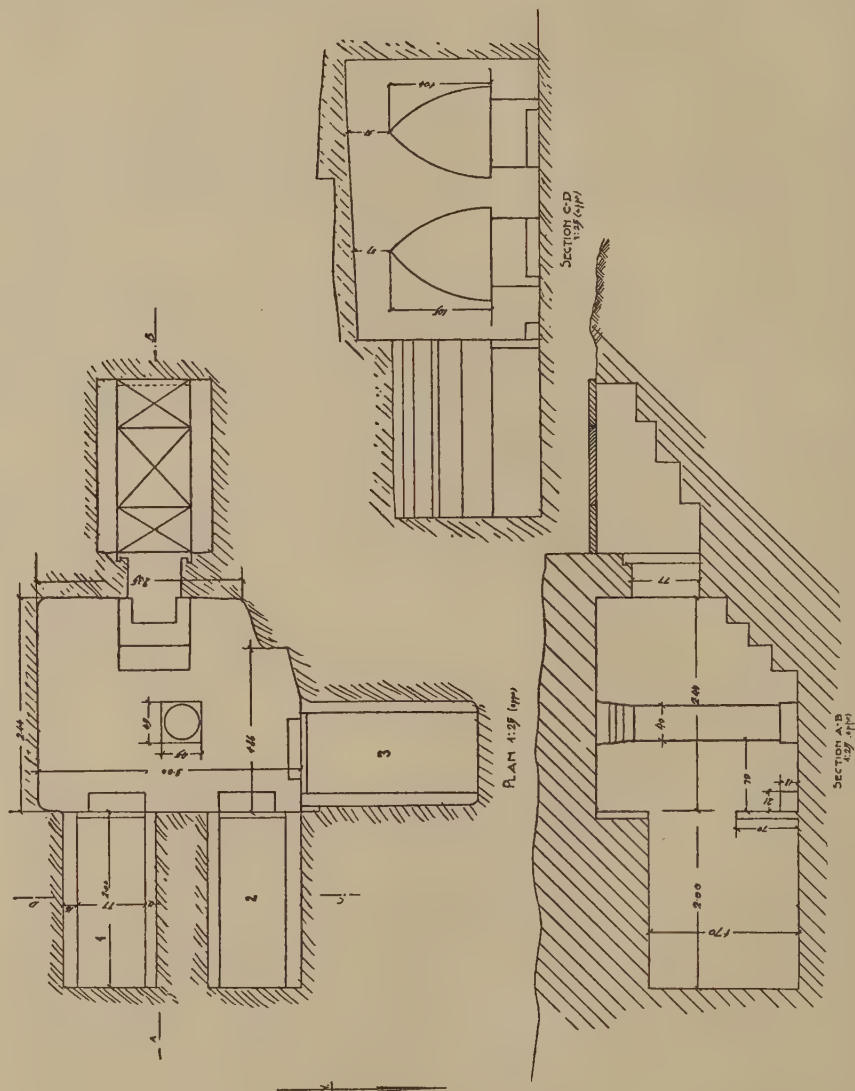


FIG. 1.

assume that they became at once so plentiful as to oust all previous *bronze* coins (not *gold*; cf. the Valens coin above mentioned). The dating of these late fourth-century bronze coins is sufficiently uncertain, but in the present instance we have a very useful *point d'appui* in the death of Theodosius in 395. The GLORIA ROMANORUM type was certainly one of the later ones, and probably the last, of Theodosius:¹ thus all the coins of this type of Theodosius, Arcadius, and Honorius in our group are before 395. It has hitherto been held that the VIRTUS EXERCITI type was the first used by Arcadius and Honorius after the death of Theodosius, a supposition with which our hoard would agree admirably. The relative proportions of the two types (28 GLORIA ROMANORUM: 3 VIRTUS EXERCITI) suggest that the hoard was placed in the tomb at a time when the GLORIA ROMANORUM was still the main type in circulation and the VIRTUS EXERCITI had just begun to come in. For this the year 396 is the nearest date one can suggest, and, as the above reasoning shows, it may be taken as accurate with a fair degree of confidence. We shall therefore assume, in discussing the other objects from the tomb, that the year 396 gives us the approximate date at which they were buried. It should be added that the coins were found in more or less equal groups, divided among the three loculi which composed the tomb. Hence the various burials are practically contemporary.²

¹ For assurance on this point and for his view of the date of our burial as evidenced by the coins I am indebted to Dr. J. G. Milne. I quote from his letter: 'If you put 396 as the date of burial, it would be about as near the truth as it is possible to get.'

² *Legible bronze coins:*

1. *Theodosius* (A.D. 379-95): *Obv.* DN THEODOSIUS PF AVG. Bust of Theodosius, diademed, draped, and cuirassed, right. *Rev.* GLORIA ROMANORUM. Theodosius in military garb stands facing, looking to his left, holding labarum in right hand and globe in left. Ends of his mantle fall over either arm.

ALEA (1), ALEB (2), ANTA (6), ANTΓ (1), SMKΓ (1), SMNA (1). *Total* 12. (The type varies in details on the different dies.)

2. *Arcadius* (A.D. 383-408): (a) *Obv.* DN ARCADIUS PF AVG. Bust of Arcadius, diademed, draped, and cuirassed, right. *Rev.* GLORIA ROMANORUM. Arcadius in military garb stands facing, looking to his left, holding labarum in right hand and globe in left. Ends of his mantle fall over either arm.

ALEA (4), ALEB (1), CONSΓ (1), CONSΓ (1), SMH? (1). *Total* 8. (The dies vary in details.) (b) *Obv.* As (a). *Rev.* VIRTUS EXERCITI. Arcadius in military garb stands left, leaning right hand on spear and left on shield, and is crowned by Victory, who stands at right holding also a palm (cf. Honorius, Cohen 56).

ALE (1), mint illegible (1). *Total* 2.

3. *Honorius* (A.D. 393-423): *Obv.* DN HONORIUS PF AVG. Bust of Honorius, diademed, draped, and cuirassed, right. *Rev.* GLORIA ROMANORUM. Honorius in military garb stands facing, looking to his left, holding labarum in right hand and globe in left. Ends of mantle fall over either arm.

ALEA (3), ALEA (1), ANTΓ (3), SMKA (1). *Total* 8. (The dies vary in details.)

Emperor Uncertain: *Obv.* Illegible. *Rev.* Victory crowning Emperor. Legend illegible.

Thus: GLORIA ROMANORUM (28), VIRTUS EXERCITI (3). *Total* 31.

Fifteen terra-cotta lamps more or less complete were also found, along with fragments of several more of the same types. They are illustrated in Figs. 2 to 16 (drawn to half scale), so that a detailed description is superfluous. All the types are familiar enough. What constitutes their interest here is their date, which must be about 396 if the above argument from the coins is correct. That a homogeneous group of fifteen or more lamps of the types here represented should be found together in a tomb datable to the end of the fourth century, is somewhat of a surprise to students, for it has been held by most authorities that such forms were almost exclusively (late) fifth to eighth century; one might perhaps expect one or two suggestions of the coming 'slipper' form in a group of early fifth-century date, but a burial consisting entirely of these shapes must certainly be of the sixth century. So runs the current opinion. It is clear, however, from the contents of the present tomb that we have to revise our views, or, rather, we have now a definite piece of evidence for the dating of this type of lamp where we had none before;¹ and as a result we are bound to regard it as having been well established before the end of the fourth century. When it first came into use is a question still to be resolved.

A word or two on individual lamps in the group: the crosses on Fig. 4 and Fig. 9 indicate that the burial is Christian; there are no inscribed lamps, but Fig. 2 and Fig. 12 seem to belong to the period when the unfamiliar Greek inscriptions have been degraded into meaningless strokes—a stage which apparently was reached, by some lamp manufacturers at least, during the fourth century; the charming 'peacock' lamp, Fig. 3, has a parallel in the British Museum from Beirut,² dated, with as much accuracy as was possible in the existing state of our knowledge 'fourth-seventh century'; Fig. 14 differs somewhat in shape from the rest, and with its blunter nozzle conveys a suggestion of the type with square nozzle, often containing as many as six, eight, or twelve wick-holes, which was in vogue during the second and third centuries, of which it certainly seems to be the degenerate offspring.

It should be noted that the lamps were found distributed amongst all three loculi (like the coins) and the floor of the atrium; two lamps and a fragment were found in the last-mentioned position. This seems to preclude the possibility which has been suggested to account for this form of lamp along

¹ The Jerash excavations, as I understand from the excavators, provided no dated fourth-century lamps of this type, though many from the sixth century. Similarly from Palestine many examples of this form are known, but so far they have not been recorded in a certainly fourth-century context.

² *B.M. Catalogue, Early Christian Antiquities*, No. 835; also figured in *Guide to the Early Christian and Byzantine Antiquities in the B.M.* (1921), Fig. 21, p. 38.

A TOMB AT EL BASSA OF c. A.D. 396

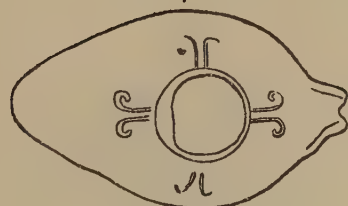
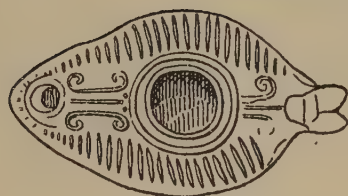


FIG. 2. [$\frac{1}{2}$]

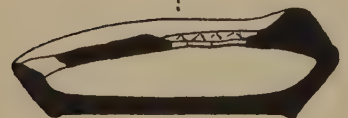


FIG. 3. [$\frac{1}{2}$]

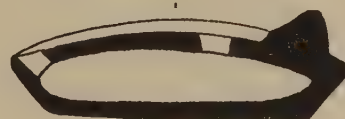


FIG. 4. [$\frac{1}{2}$]

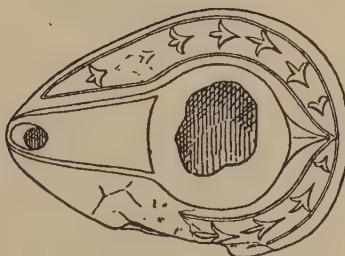


FIG. 5. [$\frac{1}{2}$]

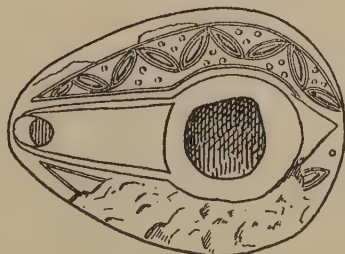


FIG. 6. [$\frac{1}{2}$]

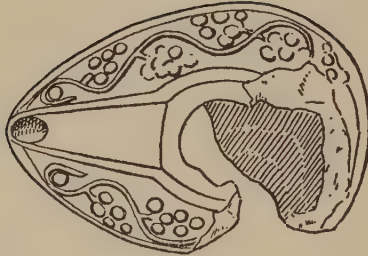


FIG. 7. [$\frac{1}{2}$]

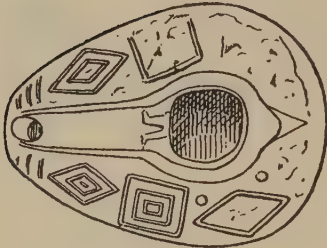


FIG. 8. [$\frac{1}{2}$]

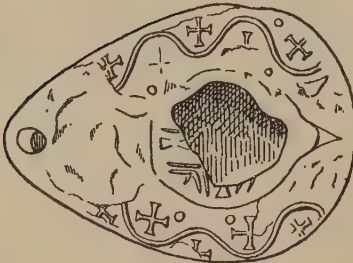


FIG. 9. [$\frac{1}{2}$]

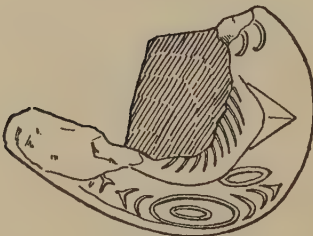


FIG. 10. [$\frac{1}{2}$]

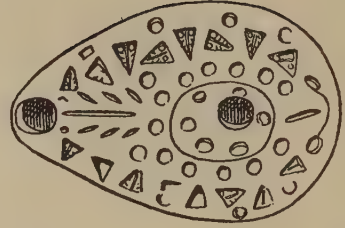


FIG. 11. [$\frac{1}{2}$]

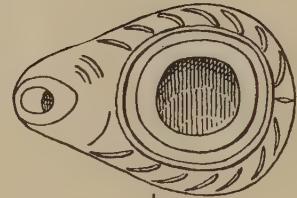
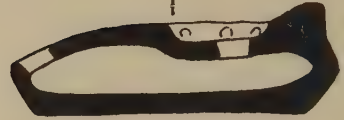


FIG. 12. [$\frac{1}{2}$]

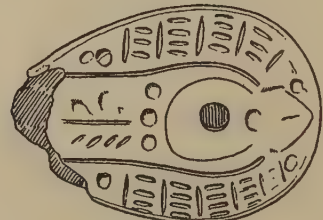


FIG. 13. [$\frac{1}{2}$]

A TOMB AT EL BASSA OF c. A.D. 396

with these coins, of the tomb's having been kept partially open long after the original burials, and fresh offerings added from time to time. Such a hypothesis would need some independent evidence before it could be accepted. The present tomb showed no sign of rifling or later disturbance, nor did it

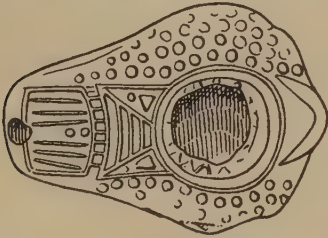


FIG. 14. [1/2]

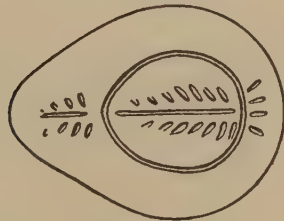
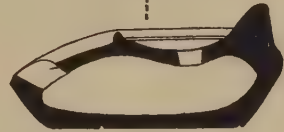
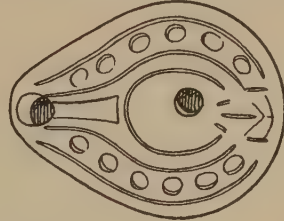


FIG. 16. [1/2]



FIG. 15. [1/2]

yield a single coin of the later period during which we are to suppose that it continued in use, or received further offerings. Can we assume that (in effect) *only* coins were placed in the tomb at one time, that of burial (fourth century), and *only* lamps at another (fifth to sixth century), excluding for the moment the remaining objects from the tomb? This would follow if we assumed the 'prolonged use' hypothesis. The other suggestion that the lamps were added over a long period in a small receptacle or adjunct to the tomb accessible from outside, after the tomb itself was closed, is disposed of by the position of the lamps found, and by the form of the tomb.

No such forced explanation of the presence of these lamps in a tomb of A.D. 396 is necessary when the simple one is available that they are of that date. It is clear that the earliest Arab lamps were indistinguishable from the

latest Byzantine ones in form, very much as the earliest coins in use after the Moslem conquest resemble the Byzantine and bear Greek inscriptions. Hence we have a very slight change in shape from the fourth-century Christian to the seventh-century Moslem lamp. A satisfactory chronological framework for

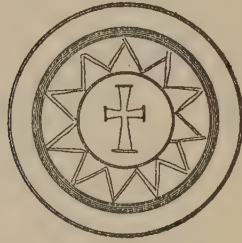


FIG. 17. [4]



FIG. 18. [4]

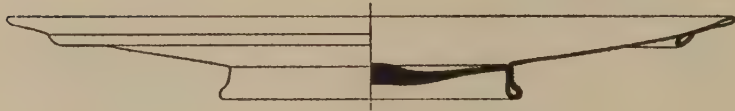


FIG. 19. [4]



FIG. 20. [4]

late Roman, Byzantine, and early Moslem lamps is still to seek. The present tomb contributes its mite of evidence; we must accept it, at least provisionally, even if it disturbs some views whose long acceptance may have helped to conceal the uncertain foundation on which they rested. μία χελιδὼν ἔαρ οὐ ποιεῖ: but the methodical observer will fail neither to record the appearance of his first swallow nor to speculate on the reasons for her appearance.

Glass vessels from the tomb are shown in Figs. 17 to 26. The cross in the centre of the bowl, Fig. 17, is further evidence that the burial was Christian. The two plates (Figs. 19 and 20) are amongst the largest of their type so far

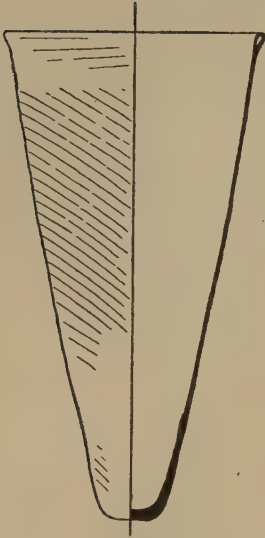


FIG. 21. [$\frac{1}{4}$]

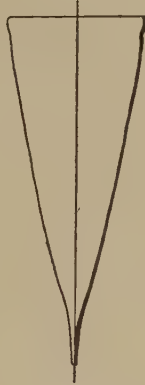


FIG. 22. [$\frac{1}{4}$]



FIG. 23. [$\frac{1}{2}$]

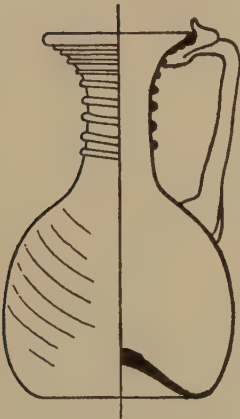


FIG. 24. [$\frac{1}{2}$]

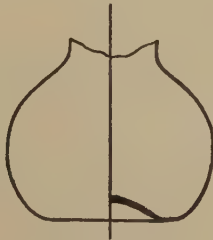


FIG. 25. [$\frac{1}{2}$]



FIG. 26. [$\frac{1}{4}$]

found in Palestine, the larger, Fig. 19, being 0.44 m. in diameter. The drawings show the details of construction. The pointed vessels, Figs. 21 and 22, are worth notice; Fig. 22 is not a funnel, its pointed base being closed. Evidently both must have stood on a support, but their precise use remains uncertain. The remainder are flasks and jugs sufficiently well known. Glass bracelets, of the plain and fluted varieties, are shown in Pl. XXIV, 1 and 2.

The bronze ewer, Fig. 27, has good lines, and is interesting for the draped bust, rather sketchily incised, at the base of the handle. It bears out the general impression of moderate wealth conveyed by the other articles in the tomb, including the eight gold ear-rings and the gold finger-ring with rectangular bezel inset with green glass shown in Pl. XXIV, 5-9, 11. These ear-rings are not as yet accurately datable by their types, but it may be tentatively remarked from dated finds that have been made in recent years that second to third century A.D. groups usually include several of boat-shaped type, or with a side-plate in gold sheet, often bent into a sort of hollow cup,¹ whilst those of the fourth and fifth centuries seem generally to yield more of the plain wire loops, sometimes with pendant of twisted wire² or beads, and often some examples of the bunch of grapes, as here.

A bread-stamp, nearly complete, circular and of very soft and friable local limestone, together with what appears to be a fragment of another but rectangular one, are shown on Pl. XXIV, 3, 4. The design on the nearly complete one is schematic; on the border of the smaller fragment the pedestal vase with streamers issuing from the mouth is more interesting.

Insignificant in themselves among the contents of the tomb but noteworthy in view of the rarity of such material of Roman date³ were three small fragments of iron chain-mail. There were two different pieces of armour represented, one of a larger and coarser, the other of a finer mesh. The largest fragment was not more than 0.07 m. in length. All were much oxidized, and the links had evidently commenced to stick together before the decay of the original leather foundation to which they were sewn, for their arrangement on the interior was smooth and even.

¹ Cf., e.g. *Quarterly of the Department of Antiquities, Palestine*, I. 1, Pl. XIV, 3 and 7; also *ibid.*, Pl. VIII, 9 (second to third century A.D., from Karm al-Shaikh, Jerusalem).

² Cf. some from a tomb at Askalon, probably fourth century, *Quarterly*, II. 4, Pl. XLVIII, 7, 8, 10, 11.

³ Several fragments from Newstead in Scotland (Curle, *A Roman Frontier Post and its People*, s.v.), and several from Roman sites in Germany.



FIG. 27. [4]

A TOMB AT EL BASSA OF c. A.D. 396

Other objects in the tomb, not illustrated here, were part of a crescent-shaped iron cutting implement, resembling a 'gorse-hook', several of the familiar bronze bells,¹ numerous iron and bronze bracelets, late Roman ribbed sherds, beads, and an iron pick.

It will be seen that the tomb is of considerable interest for the chronology of this rather neglected period. Already its evidence is being confirmed in various particulars by other more recently found tombs, which will be described shortly in this place.

J. H. ILIFFE.

¹ Cf. 'Rock-cut Tomb at Tarshihā', *Quarterly*, III. Pl. VIII.

THE BYZANTINE CHURCH AT SUHMĀTĀ

I. *The Church*

IN May 1925 Mr. J. Ory, Inspector of Antiquities, reported the existence of a ruined church on a hill near Suhmātā village (Palestine Exploration Fund Map III, M.e.). The site was cleared by the present writer on the 23rd to 27th June 1932. After the necessary cementing of the damaged parts of the mosaic had been completed, the site was covered up again on the 4th July 1932.

About five minutes' walk due north of Suhmātā a large terrace is found on the southern slope of a hill. The existence of a settlement on the spot is attested by the finds of dressed stones, presses, cisterns cut in the rock, and, finally, by the name of ed-Duweir (the Little Monastery) given to the top of the hill, at present occupied by a Christian graveyard. Several years ago a stone with a cross in a circle (Pl. XXVI, 2) was reported as found in the church.

The church (see Plan) is of the usual basilica type, with a narthex, a nave separated by a row of four columns from two lateral aisles, and a semicircular apse and choir separated from the nave by a chancel. At present only the foundations and part of the pavement of the left half of the church remain.

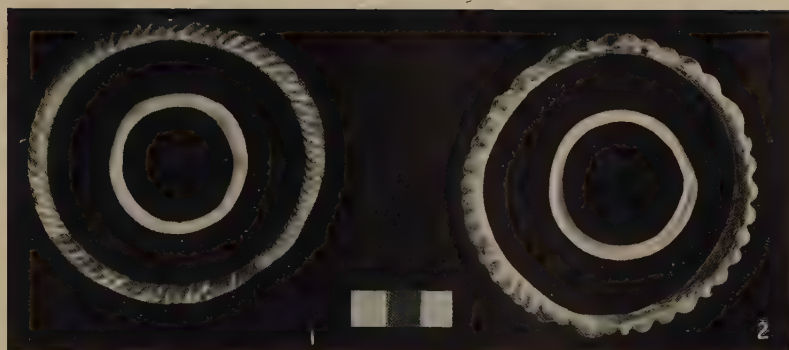
The church was probably entered from an atrium which included a cistern found to the west of the narthex. From the atrium the narthex (Pl. XXV, 1) was entered through a portico (the base of one of the supporting columns was found, measuring 62 cm. square, column diameter 56 cm.). This portico was walled up at a later date. The narthex measured 10-10.25 m. by 2.50 m.

The church proper was entered by three doors, the central door being 1.50 m. broad, the left door only 1.35 m. Of the right door no trace remains. The slitted thresholds of the two former were found *in situ*.

The central nave of the church (including the chancel) was 13-14 m. long and 5.85 m. broad. Four columns (identified by square gaps in the mosaic, each 62 cm. square) were placed at intervals varying from 1.50 m. to 1.73 m. and separated the nave from the left aisle (Pl. XXV, 2). This aisle was 2.34 m. in width.

The apse (Pl. XXVI, 1) measured 5 m. in width and 3.35 m. in depth.

The foundations of the wall were partly cut in the rock and partly made of well-squared masonry. The thickness of the foundations varies: 82 cm. in the outer wall, 80 in the wall separating the narthex from the nave, 75 in the wall of the apse, 70 in the west wall of the left aisle, and 52 cm. in a small wall separating the apse and the left aisle.



EL BASSA TOMB

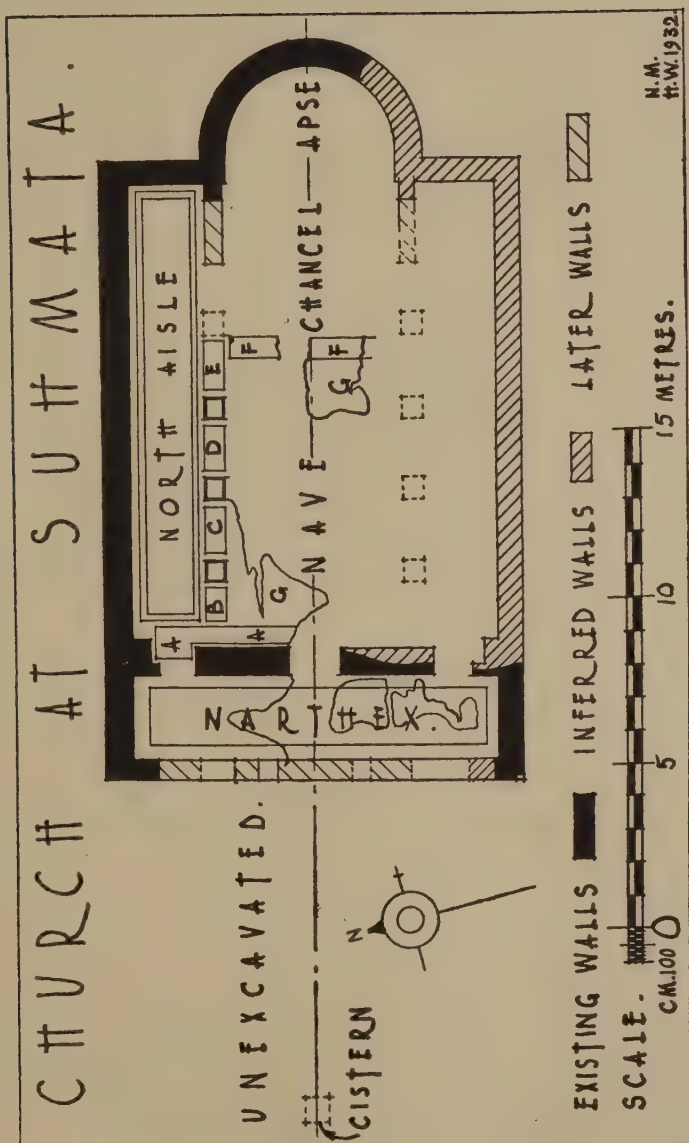


FIG. 28.

The church is orientated nearly due east, with a slight deflexion to south (15°).

The whole building was once paved with mosaic, with the exception of the raised chancel and the apse, where traces of a pavement of stone slabs were found.

In the course of the clearance various small marble fragments, a column base, three voussoirs, and several dressed stones of considerable size were found, with traces of plain plastering. These objects were found in the east end of the left aisle. The plastering could also be traced in the lower courses of the walls.

N. MAKHOULY.

II (a). *The Mosaic Pavement*

With the exception of the chancel and apse the whole church seems to have been paved in mosaic.¹ What remains are fragments of the pavement in the narthex, the complete pavement of the north (left) aisle, and fragments in the nave (see Plan *A-F*), the most important of which, *F*, contains the inscription.

In the *narthex* (Pl. XXVII, 1) the pavement decoration consists of a white surround, a guilloche (*B 12*)² border, and a field of interlocking hexagons arranged round circles (*H 5*). Inside the hexagons grapes and pomegranates are represented. In the circles and interstices we find geometric figures, diamonds, lozenges, and sprigs arranged crosswise.

The *north aisle* (Pl. XXVII, 2) has a white surround sprinkled with diamonds, a simple guilloche (*B 2* in *A 2*) border and a field of interlacing ovals and circles. The circles have in their centre four sprigs arranged crosswise.

At the entrance of the *nave* a narrow strip *A* (see Plan) runs right across the church. It is decorated with a vase in the recess in front of the north door (Pl. XXVIII, 1). From the vase a vine-trellis issues, its branches winding across the church. The vase is flanked by two birds (apparently partridges), a common motif.³ In front of the intercolumnar space *B* the vine-trellis is interrupted by a 'duplex' sign (*I 4*) and a diamond with cruciform decoration.

The *intercolumnar spaces*: *B* (Pl. XXVIII, 2) has two circles crossed by diagonal lines; *C* (Pl. XXIX, 1) a pomegranate tree with four birds in the corners and one probably perching on its top; *D* (Pl. XXIX, 2) intertwining bands with diamonds in the interstices; *E* (Pl. XXX, 1) intersecting circles (*J 4*) with chequer boards in the centre and on each leaf.

¹ This agrees with the view expressed by J. W. Crowfoot in his *Churches at Jerash*, London, 1931, p. 40. But cf. also p. 63, n. 18.

² Here and subsequently the letters in italics followed by numbers refer to the patterns published in this *Quarterly*, II, 138 ff.

³ Cf. p. 62.

THE CHURCH AT SUHMĀTĀ: II (a). THE MOSAIC PAVEMENT

The *nave* (Pl. XXX, 2) has a guilloche border (resembling *B 12*) and in the field nine-petalled flowers (type *Ƴ 5*) crossed by diagonal garlands, with sprigs (*F 1*) arranged crosswise in the spandrels. The two remaining fragments of this part of the pavement measure in the west 2.50 by 2 m., in the east 2 by 2.15 m.

The preservation of the pavement in its extant parts is fair. In the north aisle a damaged spot has been repaired by coarse strips of white and blue tesserae. On the other hand, the iconoclastic excisions of the images of birds (near the vase in strip *A*; in the space *C* round the pomegranate tree, where one bird was left intact) were never repaired, except for a stone placed in a rent near the vase (Pl. XXVIII, 1). The iconoclastic destruction seems therefore to mark the time-limit of the occupation of the church.

The tesserae are 108 to 10 cm. sq. in the church, 112 in the narthex, 100 in the inscription. The colours include only hues of the local limestone (white, black, red, brown, pink, yellow, grey-blue). No green or blue tesserae were observed, neither were glass cubes. This fact puts our pavement in sharp contrast with the pavements at Beit Alfa, Shellāl, Umm Jerrār, and elsewhere. Obviously, ancient Suhmātā was a village lost in the mountains, having less intercourse with the factories of Greece and Egypt than the churches near Gaza; and this in spite of its comparative nearness to the sea.

Regarding the decorative elements in the pavement¹ one may note that the motif of the north aisle is rather rare; a similar decoration is found in the church of SS. Cosmas and Damian (A.D. 533) at Jerash.² The ornamental types of the intercolumnar spaces are more frequent;³ the types of the nave and narthex are common.⁴

The origin of the vine-trellis and vase, the guilloche, the flowers, the pomegranate tree, the birds, and of the narthex decoration are clearly Byzantine-Syrian. The geometric interlacements and curves belong to an earlier style traceable in the west to the Augustan age and very probably originating in the Hellenistic East.

It is not easy to sum up the style of the mosaics. The pavements certainly do

¹ For parallels in Palestine for the patterns marked in italics see the key on p. 58 f.

² Crowfoot, *Churches at Jerash*, London, 1931, Pl. X.

³ Those of *B* in Crowfoot, l.c., London, 1931, Pl. XIII (1). The decoration of *E* with squares in the centre or segments occurs, e.g., in the Eleusis mosaic (Speltz, *L'Ornementation polychrome*, I, Pl. 26, 8 and 10), in the third-century Roman hall at Miletus (*Milet*, I, 7, Pls. VI and VII), in the baths there (*Milet*, I, 9, Pl. XL); also in the fourth-century church at Arkitsa (Orlandos in *Byzantion*, V, 224 ff.), at Nîmes (*Invent. des mos. de la Gaule*, I, No. 301), and in the fifth-century church at Samos (Schneider in *Athenische Mitteilungen*, LIV, 1929, Beilage XLIV).

⁴ See the key p. 59 under *H 5* and *Ƴ 5*.

not show the slovenly, easy-going work of later Byzantine mosaics, nor do they exhibit their rich and varied human, animal, and vegetable decoration. The decoration is closely knit, geometric, and nearly related to the styles of the Early Empire by the almost complete absence of figures and animals. The mixture of the old and new is what one would expect from a village hidden away in the mountains of Phoenicia, where the old could survive and the new would be slow to penetrate.

(b). *The Inscription*¹

The dedicatory inscription of the church stretched across the whole breadth of the nave in front of the chancel.² It consisted originally of three parts, the central part being framed in a *tabula ansata*.³ This is the only well preserved section. The right wing is lost; the left wing has come down to us in fragments, which are, however, sufficient to make clear its tenor.

The inscription is now in five lines, totalling 48 cm. in height. The letters (black on white) are 12 cm. high in the first line and 7 cm. in the other four. The centre part measures *c.* 1.72 m.; the length of the whole inscription can be made out to have been 4.86 m.,⁴ of which 3.28 m. have been preserved.

A. I. *Centre* (Pl. XXX, 3):

+ ΕΦΥΛΟΚΑΛΕΘΗΝΜΛΩΟΥΤΟΥΠΧ̄ IN ..
 + ΕΓΗΝΕΤΩΕΥΝ Θ̄ΕΥΕΦΟCΙC ΕΠΙΤΟΥΩCΙΩ,
 ΤΟΥ·Ι·ΩΑΝΟΥΑΡΧΙΕΠΙCΚΟΠΟΥC ΚΥΡΙΑΚΟΥΧΩΡΕΠ
 ΣΕΠΙ ΤΟΥΔΕCΠΟΤΟΥΗΜCΤΕΦΑΝΟΥ ΑΡΧΣΠΡΕ.
 ΣΟΙΚΟΝΟΜC ΕΠΙΤΩΝΛΑΜΠΡΟC ΜΑΡΙΝΟΥΚΟΜCΔΙΩΕ.

II. *Left wing* (Pl. XXXI, 1 (a-c)):

.. Ι.7ΒΟΗ ... ΝΤΗΚΩΜ ... ΤΗCΕΥΛΟΓΗCΟ
 .. Υ. ΨΝΨ, ... ΑΒ.ΝCΘΕΟΔΩ - - - - - ΡΑ
 .. Ο - - ΗΛΙΨ ... ΕΟΔΩΡΟCC·Ι·C - - - - -
 - - - - - Ι - - - - ΕΟ.SHΛΙΑC - - - - -
 - - - - - Ι - - - - ΙΑΙ.ΝΟΙΤΗC - - - - -

¹ I have to thank Professor A. Alt and Dr. M. Schwabe for assisting me in elucidating various points in this inscription.

² This is the most common position of inscriptions in church pavements, see p. 71, paragraph 20.

³ For other examples of the *tabula ansata* in church pavements in Palestine see pp. 71, paragraph 20.

⁴ The calculation is as follows: The centre part is now 1.72 m. long. Allowing for the two letters missing at the end, it can be reckoned to have measured 1.78 m. Assuming the whole to be symmetrical, a line halving the *tabula ansata* at 89 cm. from either end would mark the centre of the inscription. The length of one-half being known (2.43 m.), the original length of the whole inscription must have been 4.86 m.

B. I:

[Ἡ ἁγιοτάτη ἐκκλησία τοῦ ἁγίου . . .]¹+ἐφ(ι)λοκαλέθη ἐν μηνί λώου τοῦ π̄χ
 ἰν[Δ(ικτιῶνος)῾] / +Ἐγ(έ)νετ(ο) σὺν θε(ε)ῶ ἡ ψ(ή)φ(ω)σις ἐπὶ τοῦ <δ>σιω-
 τᾶ/του Ἰωάν(ν)ου ἀρχιεπισκόπου (καὶ) Κυριάκου χωρεπ(ισκόπου) / (καὶ) ἐπὶ
 τοῦ Δεσπότη ἡμ(ῶν) Στεφάνου ἀρχ(ι)πρ(εσ)β(υτέρου) / (καὶ) οἰκονόμ(ου) (καὶ)
 ἐπὶ τῶν λαμπροτ(άτων) Μαρίνου κόμ(ητος) (καὶ) Δί(ου) β(ουλευτῶν).

II:

[+K]ύ(ριε) [Ἰ(ησο)]ῦ βοή[θησ]ον τῇ κώμ[η ταύ]τῃ (καὶ) εὐλόγησο/[ν α]ῦ[τ]ῇ
 ψ . . . αβ. ν (καὶ) Θεόδω[ρος -- ρα / -- καὶ --] ο [ς (καὶ)] Ἡλί[α]ς [(καὶ) Θ]εόδωρος
 (καὶ) Ἰω[άν]νης (καὶ) -- / -- (καὶ) Τ[ι]μ[όθ]εος [ς (καὶ)] Ἡλίας -- / -- [Δ]ιάκ[ο]νοι
 τῆς [ἁγιοτάτης ἐκκλησίας? --]

C. I.

(Cross) (*This most holy church of the Holy . . . ?*) was beautified in the month Lous
 of (the year) 680, being the (third) year of the indiction (= August A.D. 555).

(Cross) The mosaic was made with God's help in the time of the most holy John,
 archbishop, and Cyriacus, country-bishop, and in the time of our lord, Stephan,
 archpriest and administrator, and in the time of the most illustrious Marinus
 Count and Dios, Councillors (?)

II.

(Cross) Lord Jesus (?) help this village and bless it. . . . Theodorus and . . .
 and Elias and Theodorus and John and . . . and Timotheus (?) and Elias and . . .
 deacons of the (most holy church (?)) . . .

I. l. 1. ἐφιλοκαλέθη. This verb occurs in the active in *PES*,² II, No. 699; as a noun, spelled φυλο-

¹ [] = missing and supplied; () = abbreviations; ◇ = correction of text.

² *Abbreviations*: *AES*—American Archaeological Expedition to Syria, Part III. Greek and Latin Inscriptions; *CIG*—Corpus Inscriptionum Graecarum, Part IV: Inscriptiones Christianae; *GG*—Jerash, Church of St. George: see Crowfoot, Churches at Jerash, Pl. IX; *GJ*—ibid., Pl. VI (St. John Baptist's); *H*—Hit inscription, Mouterde in Syria, 1925, p. 360; *ICAM*—Grégoire: Inscriptions chrétiennes d'Asie Mineure, fasc. 1, Paris, 1922; *Ji*—Jiya mosaic, Contenau in Syria, 1920, pp. 302 ff.; *JRS*—Journal of Roman Studies; *Me*—Mehaiyet mosaic, W. H. Robinson in American Journal of Archaeology, 1914, pp. 492 ff.; *MT*—Madaba, Theotokos Church, Séjourné in *RB*, 1892, pp. 639–40; *MPP*—Mosaic Pavements in Palestine, Quarterly of the Department of Antiquities, Vol. II, pp. 136–81; Vol. III, pp. 26–73; *MuNDPV*—Mitteilungen und Nachrichten des Deutschen Palästina-Vereins; *NY*—Nabi Yunis mosaic, Renan, Mission de Phénicie, pp. 511–14; *PES*—Princeton University Archaeological Expedition to Syria, Part III, Greek and Latin Inscriptions; *Q*—Qabr Hiram mosaic, Renan, Mission de Phénicie, pp. 613 ff.; *QSt.*—Quarterly Statement of the Palestine Exploration Fund; *RAO*—Clermont-Ganneau, Recueil d'archéologie orientale; *RB*—Revue biblique; *S*—Serjilla mosaic, *AES* 237; *Wadd*—Le Bas and Waddington, Inscriptions grecques et latines, Part VI, (Syrie), Paris, 1870; *Y*—Yadūda mosaic, Savignac in *RB*, 1903, pp. 434–6; *ZDPV*—Zeitschrift des Deutschen Palästina-Vereins.

καλία, in the text: ἐγένετο πᾶσα ἡ φυλοκαλία (*ICAM*, 225); see also φιλοκαλία (= προσφορά) in *AES*, III, No. 336. The verb is unusual; it represents here the more common forms ἐκόσμησα τὸ μέλαθρον (*MPP*, 23 (8)); ψηφίδι κοσμήσας (*MPP*, 146; cf. *AES*, III A, No. 273; *Wadd.*, 2035, 2413h); ἐκαληέργησεν (*CIG*, 8685, 8872; *ICAM*, 226). For literary sources see Sophocles' *Greek Lexicon of the Roman and Byzantine Period*, New York, 1900, q.v.

The day of the month is here omitted, as well as the word ἔτους. For the omission of the day cf. *Q*; *Y*; *MPP*, 13; *S*; *AES*, 70, and many other inscriptions. The omission of the ἔτους is rare, but not unique. Cf. *NY*; *RB*, 1893, p. 204; *ibid.* 1894, p. 248; *ZDPV*, 1893, p. 179; *AES*, 63, 70, 342; *QSt.*, 1902, p. 137 f. The year represented by the number 680 is discussed below, p. 101.

l. 2. ἐγήνετω stands for ἐγένετο and ψέφοσις for ψήφωσις. The spelling is neither better nor worse than is usual in sixth-century inscriptions in Palestine and Syria. Cf. ἐγένητο ἡ ψήφωσις (*Y*); ψεφόσεως (*Q*); ἐγήνητο (*NY*); ψιφώσεως (*MT*); ἐγένετω (*RB*, 1898, p. 448 f.). In the sixth century the Attic vocalization had become completely blunted for the Syrians, who were in any case unaccustomed to attach much importance to vowels in their vernacular idioms; hence the practical equivalence of ε and η, ο and ω; earlier inscriptions are usually more correct (cf. also *Syria*, 1925, p. 360 f. and *RB*, 1931, p. 96). The formula used above or its equivalent, ἐψηφῶθη, is fairly constant in mosaic inscriptions (cf. *Q*, *NY*, *Y*, *MT*, *MPP*, 346, and *H*, *GG*, *GJ*, *Y*).

σὺν θεῷ; what is visible is συνθς. Traces of an effaced ε appear behind the θ. The suggested reading is analogous to *GJ*; *JRS*, 1928, p. 168; *AES*, Nos. 305, 306; *QSt.*, 1931, Beisān, Pl. II.

ὠσιωτάτου. As regards the spelling see above. The word is divided between ll. 2 and 3. The lower part of the first T and the end of the left arm of the A are still visible and prove that almost nothing is missing at the right end of the inscription. This adjective is commonly applied to bishops (e.g. *MPP*, 306, *Y*, *Me*) but is usually amplified in the case of higher Church dignitaries.

l. 3. Ἰωάν(ν)ου. All names mentioned in this inscription are very common Christian names, found from the fourth century onwards. Ἰωάννης, e.g., occurs 66 times in the *CIG*, 14 times in *Wadd.*, 11 times in *AES*, 7 times in *PES*. The spellings with or without a double v are used indiscriminately. Cf. the indices of *CIG* and *PES*, and Keil-Wilhelm, *Mon. Asiae min. antiq.*, III, pp. 111 ff.

ἀρχιεπισκόπου. This title occurs rarely, but by no means so rarely as is stated in Cabrol-Leclercq, *Dictionnaire* (s.v. Archevêque, I. 2, col. 2732), where only two inscriptions are mentioned. Kaufmann, *Handbuch der christl. Epigraphik*, 1917, p. 249, adds one more; he is mistaken, however, in assuming that the title appears only at the end of the sixth century. See *ICAM*, 66 = *CIG*, 8618 (Aetherichus of Smyrna, c. A.D. 451); *ICAM*, 105 (John of Ephesus, c. A.D. 457); *Wadd.*, 1915 = *CIG*, 8625 = *PES*, 557 = Domaszewski-Brünnnow, *Provincia Arabia*, III. 350 (Julian of Bostra, A.D. 512); *Wadd.*, 1916 a = Domaszewski-Brünnnow, l.c., p. 351 (Jordanus of Bostra, A.D. 527); *CIG*, IV, 8635 (Theodorus of Crete, c. A.D. 536); *ICAM*, 219 (Hyacinth of Miletus, A.D. 538); *RB*, 1907, p. 275 f. (Eustochius, patriarch of Jerusalem, 544-63); *AES* 29 (Domnus of Antioch, c. A.D. 554); *ICAM*, 224 bis (John of Miletus, sixth century). The title without a name is mentioned in two other inscriptions, at Dekhala (Cabrol-Leclercq, IV. 1, col. 508) and Damascus (*ibid.*, col. 137).

χωρεπισκόπου. We have here the correct spelling of the title, as given also in *Wadd.*, 2631 a and *CIG*, 8829. It is frequently spelled χωρεπίσκοπος. Cf. *Q*; *Byz. Zeitschr.*, 1905, p. 29 (No. 16).

l. 4. Δεσπότης ἡμῶν (or κύριος ἡμῶν) refers usually to God, a Saint, or an emperor (e.g. *MPP*, 27 (?), 98; *ICAM*, 216 = *CIG*, 8845). There are, however, some examples of a similar use for consulars (*MuNDPV*, 1901, p. 63, No. 27; *RB*, 1895, p. 383), archbishops (*RB*, 1907, p. 275 f.), generals (*PES*, 224), governors (*PES*, 571). There are two instances of the use of Δεσπότης for persons not distinguished by any title (*ZDPV*, 1888, p. 39; and *RB*, 1893, p. 213).

The proper name Στέφανος is common; it occurs, e.g., twenty-four times in the *CIG*. We find a

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deacon Stephen (*RB*, 1905, p. 256), an archdeacon (*RB*, 1897, p. 115; *ibid.*, 1907, p. 111. Cf. also ʃi).

The reading of the last five letters of this line presents certain difficulties. The last two letters ΠΡ stand certainly for πρεσβυτέρου. The P is followed by a letter which could be either an E or a B. As the stroke of the Ϙ indicates an abbreviation and as there is not enough space left for another word beginning with E, such as ἐλαχίστου (Q), we would suggest the reading πρ(εσ)β(υτέρου), for which there exists a parallel (*MPP*, 13; cf. also the abbreviation by contraction πρ(ε)σ(βυτέρου), *Supp. epigr.*, I, 526 (p. 128)). The reading of ΑΡΧΣΠΡ as ἀρχ(ι)πρεσβυτέρου is adopted as it presents the slightest correction of the text which makes a meaning; it remains to explain why the artist used a S when a straight I would serve as well. Other possible readings are: ἀρχιδιάκονος (unlikely as the earliest priest-archdeacon known existed A.D. 874 in the diocese of Rheims) (Cabrol-Leclercq, Vol. I, 2, col. 2736); ἀρχιερεύς (with πρεσβύτερος, a tautology); ἀρχιμανδρίτης (there is nothing to indicate that we have here to deal with a monastery). The archpriests assisted the bishop in caring for the poor, hence their function would agree well with that of an οἰκονόμος (IV, syn. of Carthage, canon 7). It is possible, of course, that the true reading should be an adjective, such as ἀρχ(ικοῦ) (*CIG*, 2774).

I. 5. οἰκονόμος. This title occurs at Qabr Hiram, but with a different sense. As church officials we find οἰκονόμοι (*Byz. Zeit.* 1905, 27; *Wadd.*, 2038, 2091, 2124, 2413 m, 2633 = *AES*, 288; *CIG*, 8822).

λαμπροτ(άτων). The honorific prefix is the equivalent of the Latin *clarissimorum*, denoting in the sixth century the counts of the lowest, purely titular, class. More fortunate individuals indicate carefully in their inscriptions that they are κόμης πρώτου τάγματος. Cf. *QSt.*, 1895, p. 46, Keil-Wilhelm, *Mon. As. min. antiq.*, III, 73.

Μαρίνος. This name occurs in *RB*, 1893, p. 209 f.; *MuNDPV*, 1903, p. 24; *PES*, 801; *AES*, 153 f. A Marinus was comes excubitorum in the time of Justinian (A.D. 558–62) (Theophanes s.a. 6054 (A.D. 554); Migne, *Patrologia graeca*, 108, col. 516). The geographer Marinus was a native of Tyre.

The end of the line again makes difficult reading; the letters ΔΙΩΕ must stand for a personal name, as is required by the plural τῶν. The last letter can be an E or a B. As there is no Greek name known to us which begins with Διωβ and has five letters, the suggestion Δι(ου) β[β] = βουλευτῶν has been ventured upon. The reading of ββ as βουλευταί has been suggested by Dussaud-Macler; for other suggestions see *AES*, III, 23; *PES*, III, 547. If the reading is correct, it would mean that both personages, the count as president, and Dios, were members of the local council. The title of κόμης was occasionally granted to presidents of the villages (cf. *AES*, III, 203). Other possibilities are β[ς] = βουλευτοῦ referring to Dios. Cf. also β[φ] = βενεφικιάρχου (*PES*, No. 273).

II. I. 1. The second extant letter is a fragment of an Υ surmounted by the abbreviation sign; this is the only possible reading, as both the E and the Σ are square in this inscription (with the exception of the C in εὐλόγησον at the end of the line). As the formula is clearly an acclamation we can read [Κ]ύ(ριε) [Ι(ησοῦ)]ῦ (based on analogy with scriptural texts, Acts vii. 59 and Rev. xxii. 20, and inscriptions *QSt.*, 1895, p. 45, and *CIG*, 9116), or [νιέ] τ(οῦ) [θ(εο)]ῦ, for which there are also parallels in scripture (Mark v. 7; Luke viii. 28) and inscriptions (Cabrol-Leclercq, I, 2, col. 2404, *AES*, 120). τ for τοῦ occurs in *AES*, 342. The reading Κύ(ριε) is fairly frequent (cf. *RB*, 1914, p. 114; Cabrol-Leclercq, I, 2, col. 2404; *ZDPV*, 1893, p. 178; *AES*, III, No. 3, 119 (?); *QSt.*, 1895, p. 52).

βοήθησον; εὐλόγησον. Both formulas are very frequently found in Syrian inscriptions, though hardly ever together. The former is easily the most common form of calling for divine help; it is found in hundreds of inscriptions in Syria and Palestine.

Κύριε εὐλόγησον occurs in Cabrol-Leclercq, I, 2, col. 2404; *AES*, 119. The form βοήθι ἡμῶν κόμῃ occurs in *PES*, 797³.

I. 2. The third extant letter might be a cross or a ψ. The other examples of the cross (I, ll. 1 and 2) are better shaped; the other ψ (I, l. 2) has the horizontal arms more strongly curved; as the word following cannot be made out, the question must be left open.

The letters . . αβν might stand for a name like Σαβάν(ης) (*RB*, 1907, p. 409; *ZDPV*, 1913, p. 252); Σαβείν(ος) (*RB*, 1895, p. 380; *ibid.*, 1925, p. 120; *MuNDPV*, 1901, p. 50, No. 1); Σαβίν(ος) (*RB*, 1905, p. 605; *MuNDPV*, 1899, p. 82; *ibid.*, 1901, No. 14); it is, however, unusual to abbreviate personal names, unless the whole inscription be abbreviated (*RB*, 1895, p. 74).

What follows is a string of names, in the nominative, linked by the καί sign; the reading is mostly obvious. This part of the inscription ended in all probability with a verb like οἰκοδόμησαν (cf. e.g. *MPP*, 306; formulas with proper names in the nominative are not very numerous; we could collect the following: ἐποίησαν, ἀνέθηκεν (*ZDPV*, 1914, p. 142); κατασκεύασαν (*RB*, 1927, pp. 567 ff.); ἐθεμελίωσαν καὶ ἔκτισαν (*Wadd.*, 2412 m.)).

A characteristic of this inscription is a transition from the square to the round type of letters. It should be noted that in mosaic inscriptions the square type appears earlier than in stone, as it is more suited to the exigencies of the material. It has been also justly noted that the type of script in mosaics approaches the script of manuscripts rather than that of cut inscriptions;¹ of this fact our inscription can furnish an interesting example.

We find here a square Ε and Ϛ (with one exception), but a round Θ, Ο, Ω; the abbreviation sign Ϛ is used, but not the contraction ϣ (a sign rather of the seventh century, cf. *Syria*, 1925, p. 360). In Syria and northern Palestine this fits better a sixth-century date.²

Two interesting peculiarities are the cursive δ in the third line and the dotted ·ι· and ῑ in the second and first lines respectively. (The dotted ·ι· is repeated in the third line of the left half of the inscription.)

The cursive δ differs from all other forms of δ (= Δ) in this inscription. This form occurs first in uncial manuscripts, where it reigns exclusively from the fifth century onwards (Thompson, *Introduction to Greek and Latin Palaeography*, p. 195, Pl.); then in mosaic (Jerash, Propylea Church, A.D. 565—Crowfoot, *Churches at Jerash*, Pl. IV (2), and in the Church of St. John the Baptist (A.D. 531), *ibid.*, Pl. VII). Its appearance in inscriptions cut in the stone seems to be fairly simultaneous (*AES*, 51 (A.D. 491 or 501), 60 (A.D. 551), 61 (A.D. 537), 71 (A.D. 609–10), 117a (A.D. 476)); cf. *PES*, 793¹⁰; *RB*, 1903, p. 278; *ZDPV*, 1888, p. 42; *ibid.*, 1886, p. 317; *QSt.*, 1886, p. 81. This form is not mentioned in Reinach's *Traité d'épigraphie grecque*.

The dotted ·ι· for J appears in the Serjilla inscription (A.D. 473), at Beisān (A.D. 521–2), at Jerash (Church of SS. Cosmas and Damian, A.D. 533), at

¹ H. Leclercq in Cabrol-Leclercq, *Dictionnaire*, s.v. Kabr Hiram, Vol. 8. 1, col. 615 f.

² Thus we find at Beisān (A.D. 521–2 according to Alt, *ZDPV*, 1932, pp. 128 ff.) square ΕΘΟϚ. The roughness of the work could perhaps explain why the lettering of an inscription dated so early should be so square. In the Beisān inscriptions from the Monastery of Lady Mary (dated A.D. 568–9, *MPP*, 20) which are better in workmanship we find Ε and Σ alternatively square and round; at Jiya (A.D. 573) Ε, Ϛ, Ψ, Ω are square, Θ round, while in Ο the round and square forms alternate. At Serjilla (dated 473 (?)) we find a square Θ, Ο; in Ε, Σ, Ω the two forms alternate. On the other hand, we find round forms in use at a much later date in southern Palestine and Trans-Jordan.

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Jericho (*MPP*, 98, A.D. 566), at Beisān (A.D. 568–9, *MPP*, 20). Cf. also the Yadūda inscriptions and *AES*, 122 (A.D. 479), 320; *Wadd.*, 2353, 2619, 2692.

The dotted ʾ is much rarer; it occurs in the Beersheba inscription (A.D. 555), *QSt.*, 1920, p. 21.

There remain to be discussed: the date of the inscription, its relation to other inscriptions, and its historical significance.

Dating. We have *prima facie* two indications of the correct date: the number 680 and the name of the archbishop John. The date given refers to the 'beautifying' of the church, i.e. certainly to the making of the mosaic, and in all probability to the erection of the church. Thirty years could, however, elapse between the one and the other (cf. *NY*). Unfortunately, the loss of the indiction number prevents us from establishing the exact year with certainty. We have therefore to discuss the era used on other data.

We assume, as is most probable, the Arab conquest of Palestine, A.D. 635–40, as the *terminus ad quem*. This excludes all eras beginning after 45 B.C. The *terminus a quo* is the year given by the Seleucid era, which would be A.D. 368. This date is most improbable, as (1) it is anterior to the Theodosian 'Peace of the Church', (2) it is much too early for the appearance of the archiepiscopal title, and (3) it is extremely unlikely in view of the epigraphical peculiarities of the script and the style of the mosaics.¹ Our choice is therefore restricted to (a) an unknown era, (b) the second era of Tyre (126–125 B.C.), (c) a Pompeian era (64–61 B.C.), (d) a Caesarean era (49–47 B.C.)

Of these alternatives the most probable is the era of Tyre, which would give August A.D. 555. We adopt this era as it is found in an inscription from the vicinity (published in the appendix). It conforms best with the position of the church and the probable course of territorial boundaries in that region.^{2,3}

No John, metropolitan of Tyre, is known for the date mentioned. If we adopt the dating suggested, our inscription will help to fill some of the awkward gaps in the episcopal list of Phoenicia Prima.⁴ That the term 'archbishop' does refer to a metropolitan will be seen from the note below.⁵

¹ Cf. the 'Ein et Tābigħa mosaics from the end of the fourth century.

² Cf. my 'Territorial boundaries in North-western Galilee' in *Journ. Pal. Orient. Soc.* XIV, 1.

³ There is one apparent difficulty in our assumption: The date suggested above is A.D. 555. In 553 a metropolitan of Tyre signed at the Council of Constantinople; his name is not John, but Eusebius. He could, however, very well have been succeeded by a John during the two following years, since the date of his death, and the name of his successor, are both unknown.

⁴ Le Quien, *Oriens Christianus*, Paris, 1740, II. 808–9. The only John, metropolitan of Tyre, known to Le Quien, is John Codonatus, c. 480, former heretical patriarch of Antioch. Charon in *al-Machriq*, IX (1906), pp. 306–15 does not add any other.

⁵ Our assumption that the title 'archbishop' applied to metropolitans in the middle of the sixth century is by no means generally agreed upon. The old view that it was used in the fourth and fifth centuries

It remains to establish the connexion between our inscription and parallel cases. Mosaic inscriptions in Palestine and Syria fall into two clearly marked categories: In southern Palestine and Trans-Jordan (Beit Jibrīn, Shellāl, Jerash, Madaba, Mehaiyet) we find a poetical style full of literary and liturgical allusions and a 'noble' diction. The inscriptions are consequently much longer. On the other hand, in Syria and northern Palestine (Hit, Beisān 521-2, Suhmātā, Jiya, Qabr Hiram, Nabi Yunis—with the exception of Serjilla, Yadūda, and Beisān 568-9) a much more matter-of-fact style was preferred and a common phrasing was adopted, which might be reduced to the following formula:

The mosaic of this (place, or temple, &c.) of the holy (name of saint) was made in the time of (names of church and lay dignitaries) for the salvation of (names of donors) by (names of makers) in (date).

It will be seen that the extant fragments of our inscription are not complete in this respect; we do not know the name of the saint to whom the building

for the bishops of Alexandria, Rome, Constantinople and Antioch, in the sixth applied also to those of Jerusalem, in the seventh included those of Ephesus, &c. (Sophocles, *Lexicon*, s.v. ἀρχιεπίσκοπος), cannot now be upheld in the face of epigraphical evidence (cf. p. 99). The view of Kaufmann (*Handbuch d. christ. Epigraphik*, Freiburg, 1917, p. 249) that the title came into general use for metropolitan bishops at the end of the sixth century, must also be corrected in view of the inscriptions quoted above and dated 451 and 457. In reality a distinction must be drawn between the legal position and the usage at the capital, such as is shown in the preambles of the laws and the acts of the councils, on the one hand, and the titles given to a metropolitan in his own diocese on the other. The legal usage, as stated by Ducange, s.v. ἀρχιεπίσκοπος, shows that the title belonged to patriarchs only in the time of Justinian (Nov. VI epil.). In the Acts of the Council of Chalcedon (A.D. 451) we find the bishops of Rome, Constantinople and Alexandria styled archbishops (*Concilia Generalia*, ed. Binius, Paris, 1636, III. 41, 49, 333), while Juvenal of Jerusalem as well as Photius of Tyre are called 'bishops' (*ibid.*, pp. 163, 165, 333). The metropolitan of Tyre continued to be called 'bishop' at the Council of Constantinople (A.D. 553, *ibid.* IV. 208, 213). There the patriarchs of Constantinople and Antioch are called patriarchs, the patriarch of Alexandria 'archbishop', all the other fathers are styled 'bishops'. Eustochius of Jerusalem, who is called 'archbishop' in the inscription in *RB*, 1907, p. 275 f., is called 'Episcopus Hierosolymitanus' in the presence lists, but Stephan of Rapha subscribed for him as 'sanctissimus patriarcha'. The discrepancy of Constantinopolitan and diocesan usage shows most clearly in the following cases: Aetherichus of Smyrna signs at Chalcedon (451) 'bishop of Smyrna' (*ibid.*, III. 170); he is called in an inscription (*CIG*, 8618; *ICAM*, 66) 'archbishop'. Julian of Bostra and Jordanus of Bostra (512 resp. 527) (*Wadd.*, 1915, 1916 a) are each called 'archbishop'; their successor John signs at Constantinople 'episcopus Bostrenorum' (Binius, l.c., IV. 208, 217). The same applies to Theodorus of Crete (*CIG*, 8635; Binius, IV. 208), Hyacinth of Miletus (*ICAM*, 219), and John of Ephesus (*ICAM*, 105).

It will be seen therefore that although the title originated officially by imperial grant (Ducange, l.c.) the flock, eager to honour its shepherd, occasionally anticipated the imperial will.

In our case the title 'archbishop' cannot refer to a patriarch, as the patriarchs of the Eastern sees are all known for any possible year (555, 619, 631). The only John amongst them is John V, the Almoner, patriarch of Alexandria, who reigned from 609 to about 620.

THE CHURCH AT SUHMĀTĀ: II (b). THE INSCRIPTION

was dedicated nor for whose salvation it was constructed.¹ The names of the persons in the left part of the inscription would give—if our reading be correct—the deacons of the church who contributed to its construction; one might suppose therefore that the missing right half contained the names of the lay donors from the village, the centre part being reserved for the date and the names of the important dignitaries under whose auspices the work was carried to a successful completion.²

The historical value of our inscription lies in the glimpse it affords us into the ecclesiastical and economic conditions of a remote village in Byzantine Palestine. The period was one of material prosperity, when the time and funds were available even in small villages for the laying down of mosaic pavements requiring a considerable outlay of money and patient work. At the same time it will be noted that this outlay was devoted to the construction of a church; the private dwellings of the time do not appear to approach the standard of splendour which we find quite normal in ecclesiastical constructions.

In our inscription the precedence of ecclesiastic over lay authority, characteristic of the whole Christian Empire, is evidenced by the precedence of the archbishop, country-bishop, and even the parish-priest over the lay personages. The emperor indeed by virtue of the sacred character of his office passes before the clergy. His name, however, is immediately followed by those of the archbishop or bishop, who elsewhere take precedence, not, as here, over counts of the lowest class, but over proconsuls and provincial governors.³ Only in Egypt do we find the Pharaonic tradition sufficiently strong to place the dux before the bishop.⁴

Thus far the Suhmātā inscription remains within the common rule; but a curious and unique fact can be remarked within the sacred order itself. After a polite bow to the distant dignitaries—the archbishop who is left with nothing but the common *δοσιώτατος* and the country-bishop without any title at all—the writer proceeds to express his humble submission to the local potentate ‘our lord, Stephen, archpriest and administrator’. It is obvious that the power of the local representative of the church must have been felt more strongly in the village than that of his remote superiors. And we might suggest that this excessive respect is paid less to his character as priest than to his office of administrator. In short, the village most probably formed part of the domain of the church.

¹ Cf. the attempted partial restoration, p. 98.

² The nearest parallel to our inscription, in phrasing as well as in place, is the Qabr Hiram inscription. If our dating be correct, it may add a little weight to the later dating of this mosaic. Our inscription is certainly not dated by a Seleucid era.

³ *Wadd.*, 1916; *CIG*, 8635; *ICAM*, 219.

⁴ *CIG*, 8646 (A.D. 577).

Ever since the Council of Chalcedon (Canon 26) the rapid growth of church property made it obligatory for the bishop to delegate his powers of administration of church property to special managers (οἰκονόμοι), especially as the most valuable part of such property consisted in real estates which were regularly farmed out and required constant supervision. The duties of the administrators have been set out at length by Isidore of Seville (Epistola III. 15; ed. Migne, *Patrol. latin.*, Vol. 83, col. 897). His duties included the maintenance and construction of churches (hence the frequent mention of οἰκονόμοι in inscriptions, cf. p. 100), the management of law matters both as plaintiff and defendant, the collection of dues, the supervision of the fields and vineyards, the distribution of their stipends to the clergy and the poor, &c. These administrators were mostly deacons (*CIG*, 8822 = *ICAM*, 238; *CIG*, 9382, 9395, 9400, 9409; *Wadd.*, 2124, 2633 = *AES*, 288), rarely priests (here and *ICAM*, 224⁵).

In some dioceses we see the country-bishops exercise the administration of church property in their villages. At the time of the Suhmātā inscription, however, their order was in the last stages of decline;¹ we could perhaps thus explain the scanty respect paid to Cyriacus in our inscription.

In the time of Justinian the extension of church property in Syria was rapid. By Novel 7 the emperor extended the inalienability of church property, hitherto enjoyed under a constitution of Zeno and Anthemius only by the churches of the capital (A.D. 470, Cod. I, tit. II, lex 14), to all churches of the empire. At the same time the boundaries of the church domains were regulated (Clermont-Ganneau, *Recueil d'arch. or.*, VII. 237). Indeed in 544 the emperor had, by Novel 120, given up the attempt to hedge around with restrictions the perpetual leasing out of church property; but this only shows its great economic importance and the strength of the numerous class of farmers of such property who demanded the security of hereditary lease. Obviously the Church did prosper in those days and the local tenants did well to exalt 'their lord'—its local representative. Unfortunately, we cannot as yet identify the ancient village replaced by modern Suhmātā.²

¹ The title disappears after the sixth century. No 'chorepiscopus' subscribed at the Council of Constantinople (553), contrary to the practice of former councils. Cf. J. Parisot in *Rev. Or. chrét.*, 1901, pp. 157-71, 419-43. See also Ducange, q.v., and Renan, *Mission de Phénicie*, p. 614.

² Suhmātā village is not mentioned in Josephus or Eusebius (Thomsen, *Loca Sancta*, and maps in *ZDPV*, 1903 and 1905). A sheikh of 'Samwata' is mentioned (1738) by Pococke, *Description of the East*, London, 1745, II. 77. The first visitors of the place (Stephan Schulz, 1754, and Mariti, 1764) as well as their first successors are given by Robinson, *Biblical Researches*, Boston, 1857, III, p. 66 and Ritter, *Erdkunde*, IV. 781. The name has been variously spelt 'Schmuata', 'Sammata', 'Sahmata' (Ritter, l.c.). The present form is connected by the *Survey of Western Palestine*, Name Lists,



FIG. 1. SUHMĀTĀ CHURCH: NARTHEX, LOOKING NORTH



FIG. 2. SUHMĀTĀ CHURCH: NORTH AISLE, LOOKING EAST



FIG. 1. SUHMĀTĀ CHURCH: APSE, LOOKING NORTH



FIG. 2. SUHMĀTĀ CHURCH: STONE WITH
CROSS



FIG. 1. SUHMĀTĀ CHURCH: PAVEMENT OF NARTHEX



FIG. 2. SUHMĀTĀ CHURCH: PAVEMENT OF NORTH AISLE, LOOKING WEST

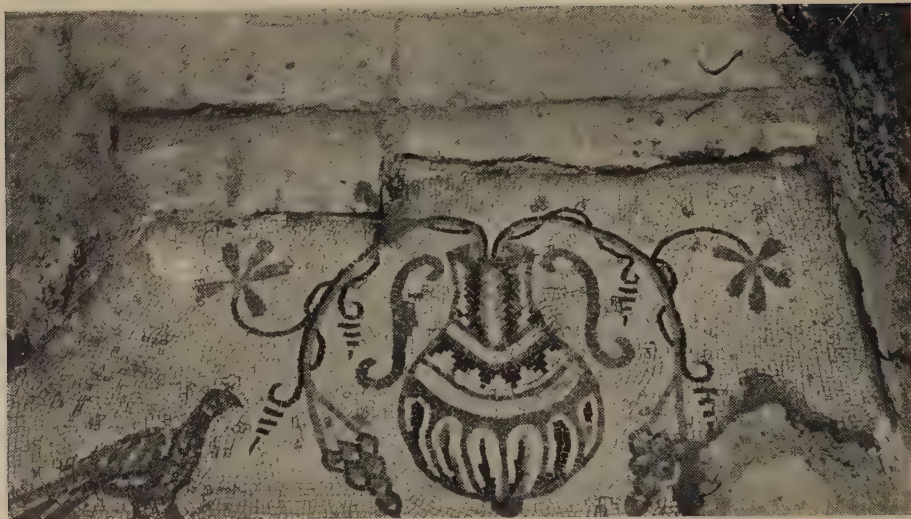


FIG. 1. SUHMĀTĀ CHURCH: DETAIL OF PAVEMENT (A)



FIG. 2. SUHMĀTĀ CHURCH: FIRST INTERCOLUMNAR SPACE (B)



FIG. 1. SUHMĀTĀ CHURCH: SECOND INTERCOLUMNAR SPACE (C)



FIG. 2. SUHMĀTĀ CHURCH: THIRD INTERCOLUMNAR SPACE (D)



FIG. 1. SUHMĀTĀ CHURCH: FOURTH INTERCOLUMNAR SPACE (E)



FIG. 2. SUHMĀTĀ CHURCH: PAVEMENT OF NAVE, LOOKING WEST

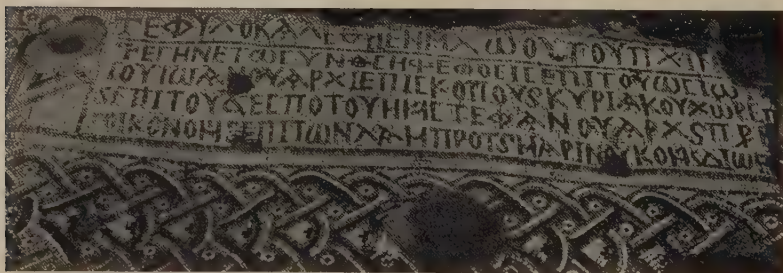
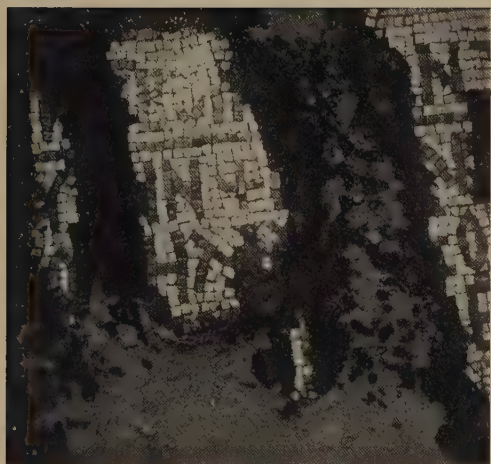
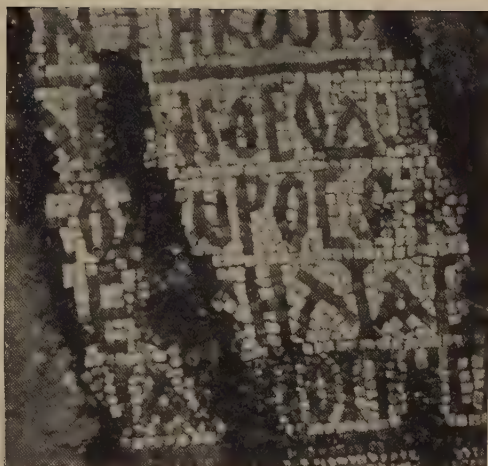


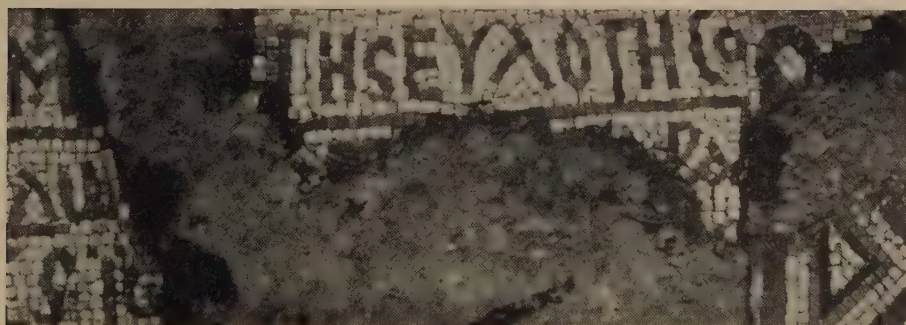
FIG. 3. SUHMĀTĀ CHURCH: CENTRE OF INSCRIPTION



(a)



(b)



(c)

FIG. 1. SUHMĀTĀ CHURCH: LEFT WING OF INSCRIPTION

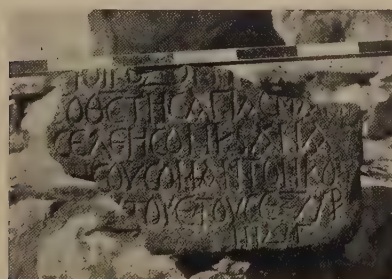


FIG. 2. KH. 'ALYA: INSCRIPTION

THE CHURCH AT SUHMĀTĀ: II (b). THE INSCRIPTION

The ancient church of Suhmātā belongs therefore to the last brilliant period of Byzantine art in Palestine, the period that has given us the Sinai mosaics, the Jerash mosaics, and the Madaba map. It shows us a minute fragment of Byzantine Palestine, with its numerous and powerful hierarchy, its big church estates, its magnificent basilicas, paved even in remote villages with many-coloured mosaics—all soon to disappear under the successive waves of Persian and Arab invaders.

M. AVI-YONAH.

APPENDIX

(Pl. XXXI, 2). Fragment 46 × 23 cm. Lower left corner of inscription. Six lines visible. Height of line 4 cm., last line 3 cm. Now at Mi'ilya, Acre District. Said to come from Kh. 'Alya.

ΙΟΙΚΟΔΟΜΙ
ΕΘΘC ΤΗC ΑΓΙΑC ΜΑΡΙ
CΕΛΕΗCΟΝΚC ΑΝΑ
ΝCΟΥCΟΜΑΝΤΟΝΚΟΜ
ΥΤΟΥ ΕΤΟΥC ΕΞΧ ΧΡ
ΙΝΔCΓ

--- οἰκοδόμησεν --- / [κ](ύρι)ε ὁ θε(ε)ς τῆς ἁγίας Μαρ(ι) / [ας υἱὸς μονογενῆ]ς ἐλέησον κ(αί) ἀνα/[παῦσον τὸν δοῦλο]ν σου Σόμαν τὸν κόμ(η)τα / [Ἐτελιώθη τοῦ Δίο]υ τοῦ ἔτους ΕΞΧ χρ(όνοις) / ἸνΔ(ικτιῶνος) γ.

... has built ... Lord God of Holy Mary (only-born son) save and give (rest to Thy servant) Somas the Count. (Completed on the ... Daeus) of the year 665, in the time of the third year of the indiction (= November 539).

The letters are round and well cut; the spelling is correct. The abbreviation sign *ς* is used.

The formulas are common: 1. 2 κύριε ὁ θεὸς τοῦ ἁγίου ... occurs in *CIG*, 8900; *PES*, 24; Jerash: SS. Cosmas and Damian; Mehayet. 1. 3. has been completed on the analogy of *AES*, 254, but this is purely conjectural; any formula ending with *ς* and having the length prescribed by the certain restoration of the next line will do. 1. 4. The restoration is conjectural, on the analogy of *RB*, 1892, p. 641; 1902, p. 426; *QSt.*, 1931, Pl. II (Beisān); *AES*, 217; *ICAM*, 138.

Date: Of the three possible eras: Seleucid (353), Acre (617), and Tyre (539), the only one giving a year of the third indiction is that of Tyre; in the year 539 the last four months belong to the third indiction. This enables us to conjecture that the month referred to is Daeus (= November).

The inscription is of importance as it proves the use of the Tyrian era as far south as the Wādī el Qurn.

M. A-Y.

p. 54, with the Arabic *سود* 'black'. Guérin, *Description, Galilée*, II. 74 f., and the *Survey* (I. 149) regard the modern village as of Crusading origin; it has been identified with the Casal of Samohete (Samueth), a dependance of the Castellum Regis (Montreal), the possession of the Teutonic Order (Röhricht in *ZDPV*, 1887, p. 270; Rey, *Colonies Françques*, Paris, 1883, p. 495.)

A NUDE TERRA-COTTA STATUETTE OF APHRODITE

Fourth to third century B.C.

THE Wādī el Maghāra in Mount Carmel has during the last four years become well known to all interested in Prehistory and Early Man as the site of the discovery of *Palaeanthropus Palestinus*. During the excavation there in 1929 of the largest cave, Maghārat el Wād, a superficial layer ('Layer A') was discovered, about 1 m. thick, and described as 'Bronze Age to recent'.¹ Mention was made of a Byzantine wall built across one of the entrances to the cave, and of potsherds of every date from Early Bronze onwards. These, however, owing to the outstanding importance of the prehistoric finds, have received less attention than they merited. Occasion was taken recently to examine a group of these sherds which had come to the Museum and which clearly include fragments of at least two terra-cotta figurines of the Hellenistic period. It was found possible to reconstruct the statuette of Aphrodite² which we publish here, a first-rate work of Greek art, dating to the late fourth or third century B.C. (Pls. XXXII and XXXIII).

Aphrodite stands, entirely nude, on a roughly cut pedestal, probably intended to represent uneven ground.³ Her weight is on the left leg; the right is bent at the knee, and only slightly advanced. Her left elbow is supported on an Ionic column, which had apparently two superimposed series of volutes; the forearm is raised almost vertically. Her right arm, now missing, was raised high above her head, which was also unfortunately not recovered. She wears three ornaments, an anklet around her right ankle, a περισκελὶς in the form of a snake garter around her right thigh, and a necklace of continuous pendants fitting closely round her neck. The left breast is slightly lower than the right, showing that her head was inclined in that direction. The figure is, of course, hollow, having a large rectangular hole in the under side of the base. It is of fine pinkish-brown clay. The back is only summarily worked, being not intended for viewing. It bears an inscription, incised on it before baking:

ΠΑΙΟ(ΝΙ)ΑΣ
ΠΑΝΧΑΡΗΣ

(but see below). The statuette is incomplete at its left side, the greater part of the column being lost.

¹ Miss D. Garrod in *PEF, QSt.*, 1929, pp. 220-2; 1931, pp. 99-103; *BASPR*, 1931, pp. 5-11. At the time of writing (September 1932) no comprehensive publication has appeared.

² Museum Catalogue, No. I. 5156.

³ Height of extant portion, including base, 0.37 m.; of figure, 0.31 m.

A TERRA-COTTA STATUETTE OF APHRODITE

It is apparent at once that we have here a first-rate piece of Greek work of the early Hellenistic period. The figure gives the impression of having been produced by a few deft touches of a master hand that was in close touch with the originality and elegance of the Praxitelean circle. Praxiteles was the first Greek sculptor to represent the female form entirely nude, and we know that he caused some stir among his contemporaries by so doing. His first essay in this kind that we are able at all to reconstruct was a statue of Phryne, his mistress, who was probably represented admiring herself in a mirror. Later, he produced his Cnidian Aphrodite, in the act of disrobing for the bath.

Our statuette shows the characteristics that have been associated with the Phryne statue and the earlier work of Praxiteles. Typical is the pose of resting on the left leg, with the free one placed to the side, having its heel raised slightly from the ground. This is found in the figure of a Satyr in Dresden,¹ the Eros of Centocelle and associated copies of an original Praxitelean work,² and in the Venus d'Arles of the Louvre.³ Though the legs and feet of our statuette have suffered damage, enough remains to show clearly that this was their position. Moreover, the general pose of the present figure, with its curved median line and one arm resting on a support while the other is raised in the air, places it among a definite group of works closely related to Praxiteles, which includes the Satyr and the Artemis from Kition in Cyprus,⁴ not to mention the Hermes of Olympia itself. Even more accurate a comparison is the Apollo with right arm raised and resting on his head, which from the number of extant copies, must have been a famous work of Praxiteles.⁵ This work survives in, e.g., a statue in Berlin⁶ and in the Louvre.⁷ The Louvre copy shows also the left arm leaning lightly on a column, as in our statuette. As Furtwängler has remarked,⁸ 'the statue might be taken for the Hermes except that the right arm is raised rather higher than in the Hermes'—just the feature which brings it closer to our figurine. This motif evidently struck the popular fancy, for it continued to be reproduced in the Hellenistic period among the School of Praxiteles. An example is the Apollo from Tralles.⁹ The same pose of the right arm resting on the head occurs in an Apollo Citharoedos of marble in the British Museum¹⁰ from Cyrene, derived probably

¹ Furtwängler, *Masterpieces*, p. 310, Fig. 131.

³ *Ibid.*, p. 320, Fig. 136.

⁵ *Ibid.*, p. 337.

⁷ Collignon, *Hist. sculpt. grecque*, II. 303, Fig. 154; cf. also Furtwängler, *Masterpieces*, p. 337 and n. 2.

⁸ Roscher, l.c., p. 461.

⁹ Collignon, *Hist. sculpt. grecque*, II. 477, and Fig. 248.

¹⁰ *Marbles and Bronzes in the B.M.*, 16; cf. *Cat. of Sculpt. in the B.M.*, II. 1380: 'Copied from a lost original, probably of the fourth century B.C.'

² *Ibid.*, pp. 314-15.

⁴ *Ibid.*, p. 326, Fig. 141.

⁶ Roscher, *Lexicon*, I. 460.

from a fourth-century original. Thus the motive was a well-known one in the early Hellenistic age. It would be rash to claim that we have in this statuette a work from Praxiteles' own studio; at the same time it is worth while recalling the Artemis from Kition in Cyprus just mentioned—a work very Praxitelean in its style—and also the fact that Praxiteles at a certain period¹ was working in Cos, Cnidos, and Halicarnassos. It is at all events conceivable that his presence in Asia Minor and the adjoining islands for a considerable time caused works from his hand or his studio to reach Cyprus and the Syrian coast, even during his lifetime; it would be of interest both chronologically and stylistically if we could confirm this probability.

At first sight there might seem to be two reconstructions possible of the present statuette with the arm raised high, one in which Aphrodite is tidying her hair, and the other in which the arm rests in languorous ease on her head. In the former event we might assume in her left hand a mirror in which she regards herself; in the latter event an apple, a fan, or some object equally appropriate to Aphrodite. For this latter pose there is the evidence of the numerous copies of his well-known Apollo with right arm raised and resting on his head, discussed above;² the left arm, as we have seen, was leaning on a column. The Eros of Parium of Praxiteles was also leaning on a column, and Furtwängler's restoration of the Aphrodite of Melos would give her one too.³ Of these alternatives the most likely in view of date and other considerations⁴ is the motive of the right arm resting on the head and the left idly holding a fan. This would carry out in the whole figure just that graceful, languid effect which is the peculiar characteristic of Praxiteles.

The suggestion has also been made that the motive of this statuette is Aphrodite 'menaçant', 'avec sandale', or 'frightening off a Satyr'; and the raised position of the right arm might at first sight lend some plausibility to such a view. It is worth while noticing, also, that the majority (five out of eight) of Reinach's examples of this type⁵ come from the Levant region, Egypt, Syria, or Cyprus. Nevertheless, it seems open to several objections in this case: the right arm holding the sandal or other threatening weapon is not raised high

¹ c. 350 B.C. probably.

² v. supra, p. 107, nn. 5–10.

³ *Ibid.*, pp. 380 ff. For other examples, besides those given ad. loc., v. *Arch. Anzeiger*, 1891, p. 22, Fig. 6, p. 121, Fig. 10; Furtwängler, *Gemmen*, Pl. IX. 47, 48; X. 57; XIV. 22; XXXIV. 40. In the last, Aphrodite leans with left arm on column, forearm raised as in our figure and *holding a leaf-fan*; right arm rests on her head. The gem is of glass paste, in Berlin. It is dated 'Hellenistic'.

⁴ e.g. in those figures which show Aphrodite doing her hair, the right arm is rarely, if ever, raised as high as it must have been in our statuette. In all such figures that I know the elbow is lower than or level with the shoulder, a position clearly impossible here.

⁵ *Rép. Stat.*, II. 1, p. 346.

A TERRA-COTTA STATUETTE OF APHRODITE

enough in any of the examples adduced to suit our figure, and, besides, that motif belongs to a somewhat later date. It is of that playful class of motifs in which the Alexandrian schools of art in particular so much delighted and to which the numerous works of a *genre* character belong. Though they may be in the same line of tradition, yet there is a distinction between the graceful detachment of, e.g., Praxiteles' Sauroktonos and the usual Hellenistic half-humorous scene, such as Aphrodite threatening a Satyr. In the one case we have reflective fancy embodied, in the other the thoughtless playfulness of children.

Our figurine still belongs to the grand style. For the head we may imagine something of the well-known Praxitelean type, resembling in general his Aphrodite.

The snake garter on the right thigh of the figure has given rise to several fanciful interpretations, based on the assumption that she was a snake goddess. In fact it is nothing more or less than a bronze (possibly gold or silver) ornament in the form of a coiled snake (*περισκελῖς*), a fairly frequent ornament of *hetairai*, Eros, and analogous figures. *Hetairai* wear it on the leg on fifth-century Red Figure Greek vases; other figures often have it as a bracelet or armlet.¹ Actual specimens, in bronze, gold, or silver, as well as painted or sculptured figures wearing it, are of frequent occurrence in the fourth and third centuries B.C. Worn on the thigh as in our statuette, it is sometimes associated with a necklace, either simply encircling the neck or crossing between the breasts.² On the nude figure two ornaments so placed produce an elegant and pleasing effect of artistic balance. Our statuette has in addition an anklet around the right leg. The three ornaments have the effect of bringing into relief the impression of her lovely form. In view of this we are compelled to reject as fanciful those interpretations of our statuette which would see in her a variety of the Palestinian Snake-Goddess, 'with a serpent crawling up her right thigh'³ and which would discover her lineage in that somewhat forbidding array of snake deities which abound in the prehistoric age.

¹ Cf., e.g., *B.M. Cat. Terracottas*, C. 465; *Altertümer von Pergamon*, Band I, Text 2, p. 261, Fig. 27; Daremberg et Saglio, *Dictionnaire*, s.v.

² As on *B.M. Cat. Terracottas*, C. 465 (already quoted).

³ Albright, *The Archaeology of Palestine and the Bible*, p. 88. The dangers of a vivid imagination are well illustrated by this figurine, in connexion with which several distinguished scholars have seen a religious significance in the 'head of the snake directed towards the vulva of the goddess', or an allegorical one, in which the snake would either represent a love motif, or suggest the defence which Aphrodite makes against the attacking Satyr (on the assumption that the latter was the subject of the scene). The moment one looks at the statuette against the background of Greek art one recognizes in a flash how supererogatory is such a laboured explanation for so simple a fact. Why not be content with our *hetaira* and the embellishments of her natural charms?

The Ionic column on which she leans is only partially preserved. Her elbow does not rest directly on the capital, but upon some object supported by it. What this object may be is not clear, as only a fragment of it is left. This fragment, however, bears some similarity to the volute of an Ionic capital, and so may be a second capital of this sort superimposed on the first, and with a smaller spread than the lower, its volutes being closer together. If this suggestion were correct, one might see a lingering Cypriote or Cypro-Phoenician influence in the superimposed capitals, such a superimposition of volutes or capitals being a common feature of Cypriote art in the period *c.* sixth to fifth centuries B.C.¹

The collar or necklace worn by the figure is meant to consist of a series of pendants. These are rendered in a familiar style of Hellenistic impressed decoration,² a V-shaped punch having been used, giving the whole a serrated appearance.

Enhancing the interest of the statuette itself there is the inscription on the back (Pl. XXXIII, fig. 2):

ΠΑΙΟ(ΝΙ)ΑC
ΠΑΝΧΑΡΗΣ

i.e. probably Παιωνίας παγχαράς, 'Paionias is very happy'. This reading assumes that ο is for ω in line 1, and that the ligature at the end of this line (see photograph) is -ας. It is just possible that there was more of the inscription on the missing piece above, but not very likely, as some traces of the letters would appear had the spacing been similar to that between the existing two lines. The ο might possibly be an ω, as there is a slight gap at the top, but unfortunately the right side is broken away by a crack which shaves the remaining piece very closely. Reading ω we should have Παιώνας, as there would be no room for an ι after the ν. The writing approximates to the cursive style and was incised rapidly with a point while the clay was in leather-hard condition. Several of the letters, e.g. π and α, are not completely closed, and the χ in line 2 shows by the upturned twist to the lower end of one of its members how hastily the writing was executed. The η also is distinctly in the cursive script. The style of writing would suit the early third century B.C. admirably, and might well be of the fourth, since from what we know of Greek cursive writing this changed very slowly during the period *c.* 400-100 B.C. The author of the graffito was evidently perfectly accustomed to writing as a

¹ Cf., e.g., Braun-Vögelstein, 'Die ionische Säule,' in *Jahrbuch*, 1920, pp. 1-48.

² Cf. Sellin-Watzinger, *Jericho*, p. 147, Abb. 172 and 174; Macalister, *Gezer*, II. 221 ff.; III, Pl. CLXXIX. 29, and CLXXXII. 6, &c.

A TERRA-COTTA STATUETTE OF APHRODITE

mode of conveying thoughts, and furthermore wrote a good and easy hand. This agrees with all we know of the familiarity of the Greeks with writing in the fifth to third centuries. The combination -vχ- in line 2 would normally be -γγ- in the third century; here it is probably an idiosyncrasy of the writer.

For quality the statuette is probably the finest piece of Greek work in this kind so far found in Palestine.

J. H. ILIFFE.



APHRODITE STATUETTE FROM MOUNT CARMEL



FIG. 1. APHRODITE STATUETTE FROM MOUNT
CARMEL (SIDE VIEW)

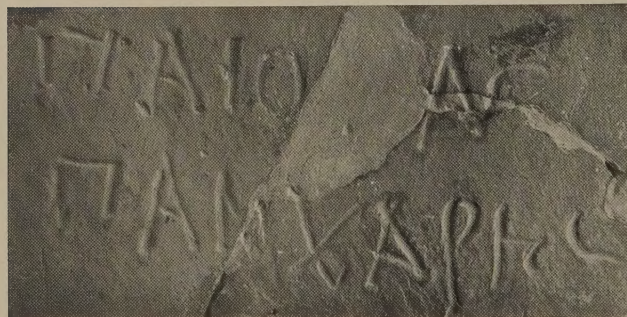


FIG. 2. BACK OF STATUETTE: INSCRIPTION

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